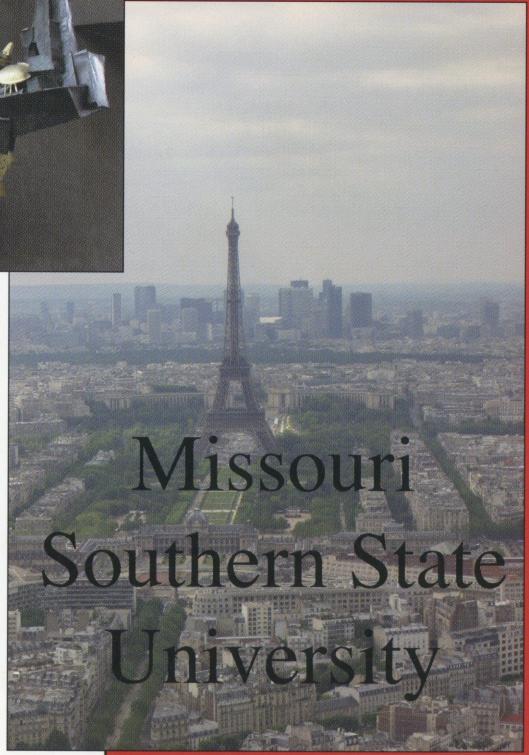
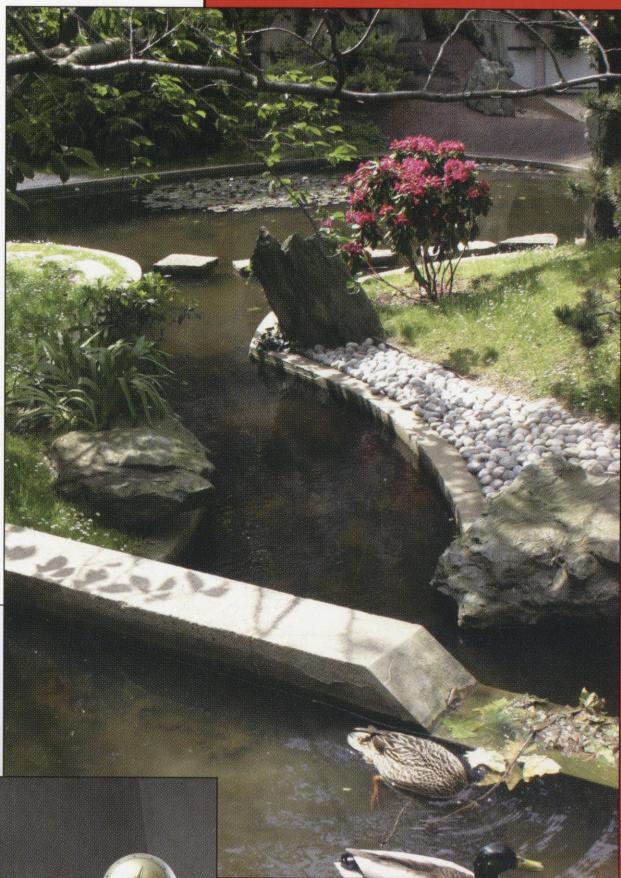
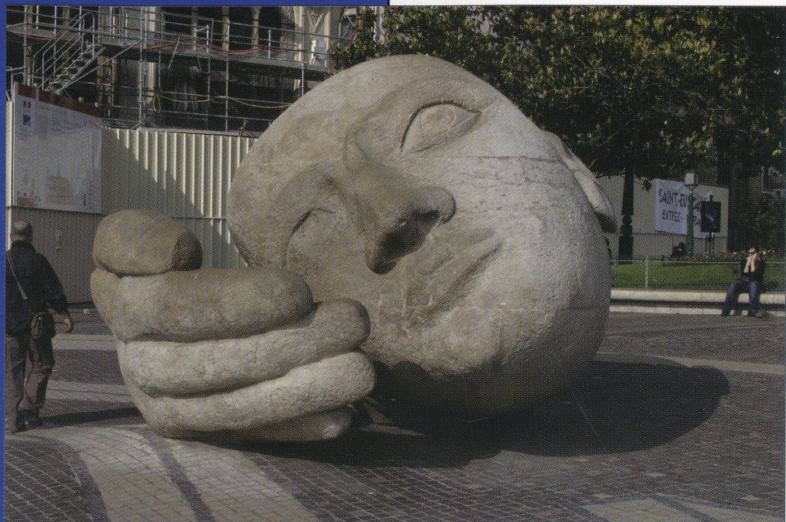
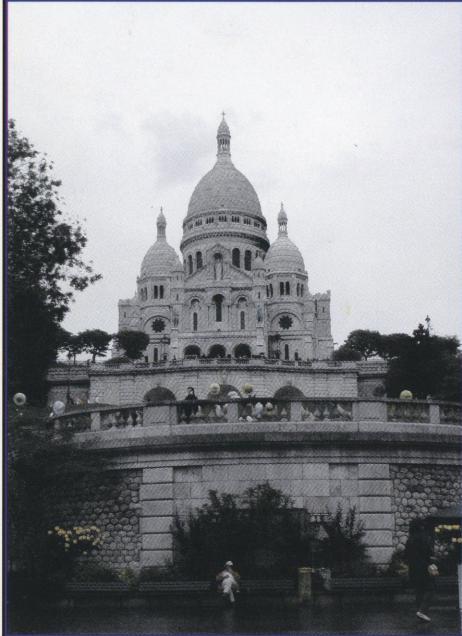
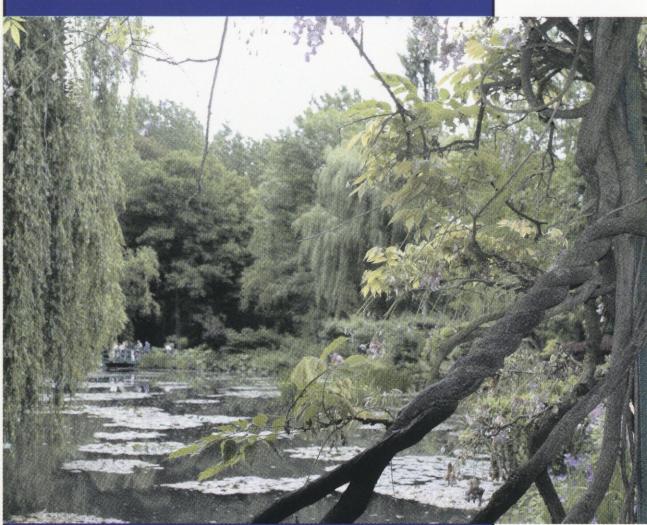


International Crossroads

Summer 2006



Summer in Paris



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Dr. J.R. Moorman, head of the Missouri Southern department of communication, standing at the entrance of his favorite Paris museum--the Museum d'Orsay.

Paris: Still center for arts

Story and Photos by Parker Willis



This is one of the many sculptures on display in the middle aisle of the Museum d'Orsay.

You can pick up any Paris travel guide on any bookstore shelf and look up museums to find dozens and dozens of locations to visit. But the real question is where to go.

While in Paris I visited at least eight or nine different museums that each housed its own specific kind of art. Now maybe not all of them would be considered museums in the classical sense, but all had some kind of artistic value.

To begin with there were the main ones that everyone will tell you have to go see while in Paris, the Louvre and the D'Orsay. Now these are both huge beautiful museums packed with art from around the world. But the down side is that they are also packed with people from around the world. As you try to enjoy the sculpture gardens, The Mona Lisa, or the Italian painting wing in the Louvre you can't help but notice

huge tourist groups traveling through the museum like a herd of buffalo following a woman with an umbrella and a microphone. At the D'Orsay you have everything to enjoy from the Impressionist wing to the history of the industrial revolution, if only you can find them with the maze of stairs that wind around from floor to floor. But even though both are a bit of a hassle to get around in and easy to get lost in, once you get past the distraction of being elbow to elbow with hundreds of people who don't even speak your language they are both must sees. Remember you may never get another chance to see the Venus de Milo or the crown jewels again.

But the museums that I enjoyed the most were the smaller more out of the way museums that some would call off the beaten path. First off would be the Rodin, which



(Left) The Venus de Milo is currently on display at the Louvre in Paris. (Right) The Louvre has several sculpture gardens featuring French, Italian and other European sculptures from the Late Middle Ages to the mid-19th century.

features a gorgeous sculpture garden and a house full of smaller sculptures. Here you will see his most famous works from The Kiss and The Thinker to The Gates of Hell, a sculpture that stands at almost twenty feet tall and includes more than 180 characters from his other works. But the reason I enjoyed this museum more than the others is that it wasn't as crowded as the bigger museums and the atmosphere is a much more relaxed and slow paced one that makes enjoying the work very easy.

Another wonderful smaller museum I enjoyed was the Salvador Dali museum. Now I have a bit of a bias because he was my favorite artist before I went to Paris, but I had no idea what I was in for. The Dali is in the Montmartre district, which is beautiful in its own right, seeing as how it's the highest point in Paris and provides many scenic views. It is said this district used to be out of the city limits, which is why many artist stayed here to enjoy cheaper wine and woman. And still to this day the center square is crowded with artist trying to sell their work on the street. Now I don't know if Dali lived in this district or not but that is where his museum is. Although his most famous work, The Persistence of Memory, is not present in this museum that doesn't mean it's not worth going to. His melting clocks are still present in many of his paintings and the

Abraham Lincoln portrait is the most entrancing paintings I've ever seen in my entire life. So if you're like me and love the weird and unusual this is one you've got to check out.

Then for the more traditional tourist museums there was the Palace of Versailles, with its huge mansion and maze of gardens.

After snaking my way through the crowd of tourists in the mansion it was a relief to walk out into the picturesque view of the gardens. Here I saw several huge fountains filled with sculptures that provided for a good resting area to just sit and relax.

But looking back I wish I would have stopped to enjoy the murals in the mansion more than I did. However, I only had a couple of hours to spend at Versailles and now know that anything less than an entire afternoon there doesn't do the experience justice.

The same day I went to Versailles I also visited Giverny, now I know this isn't really a museum but it houses several of Monet's paintings and is a wonderful place to visit.

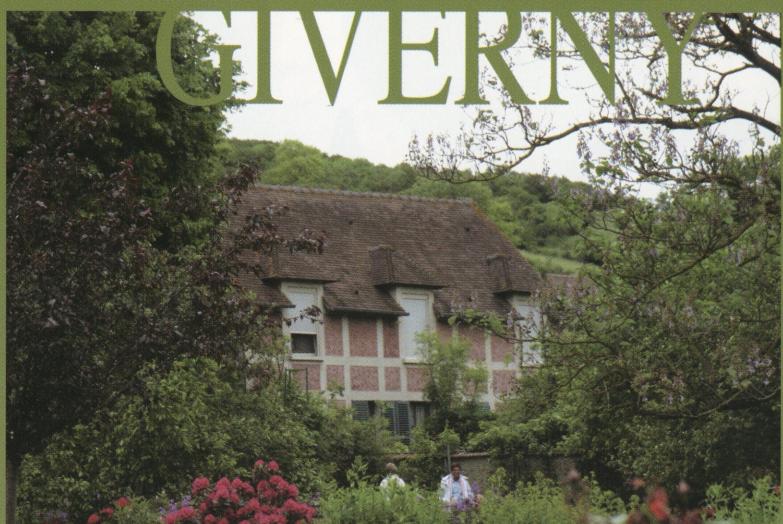
After walking through his gardens and circling the pond several times I can see where he got his inspiration. The flowers and other foliage are breathtaking and I could spend all day painting the Japanese bridge if only I had the time and talent. However, his house was a bit crowded when I tried to walk thorough, but that didn't really



This is Rodin's Gates of Hell on display at the Musée Rodin.



(Clockwise from above left) The gardens at Giverny, Claude Monet's house at Giverny, the gardens at Versailles and one of the rooms inside the palace at Versailles.



VERSAILLES

DALÍ



(Above and Right) These are works of Salvador Dalí that are on display at The Espace Dalí a Montmartre, which features more than 300 original works of Salvador Dalí.

take much from the experience because it wasn't really the highlight of the day. Walking around enjoying the beauty of the scenery and the freshness of the air made the stuffiness of the house seem to float away.

I also visited the Cite de La Musique while I was in Paris, if I would have had time I would have went to the Cite des Sciences and de l'Industrie because they are in the same area, the Parc de la Villette. This park was amazing. This is where the Geode is at, the Geode is this huge reflective sphere that sits in front of the science and industry museum.

But I just didn't have time to go and enjoy it fully, I was on my way to a John Lennon expose at the Cite de La Musique. The expose featured his unfinished music and an exhibit by Yoko Ono. Yoko's work was very different and featured such things like the hammer a nail for peace board, where you picked up the hammer and one of the nails and hammered it into this board with several others.

There were also sketches that Lennon did of Yoko and a video of a fly crawling all over Yoko's body. It was strange but interesting.

The other part of this exhibit was his music, there were several listening booths and videos to watch. It was all



PARC DE LA VILLETTÉ



very enjoyable.

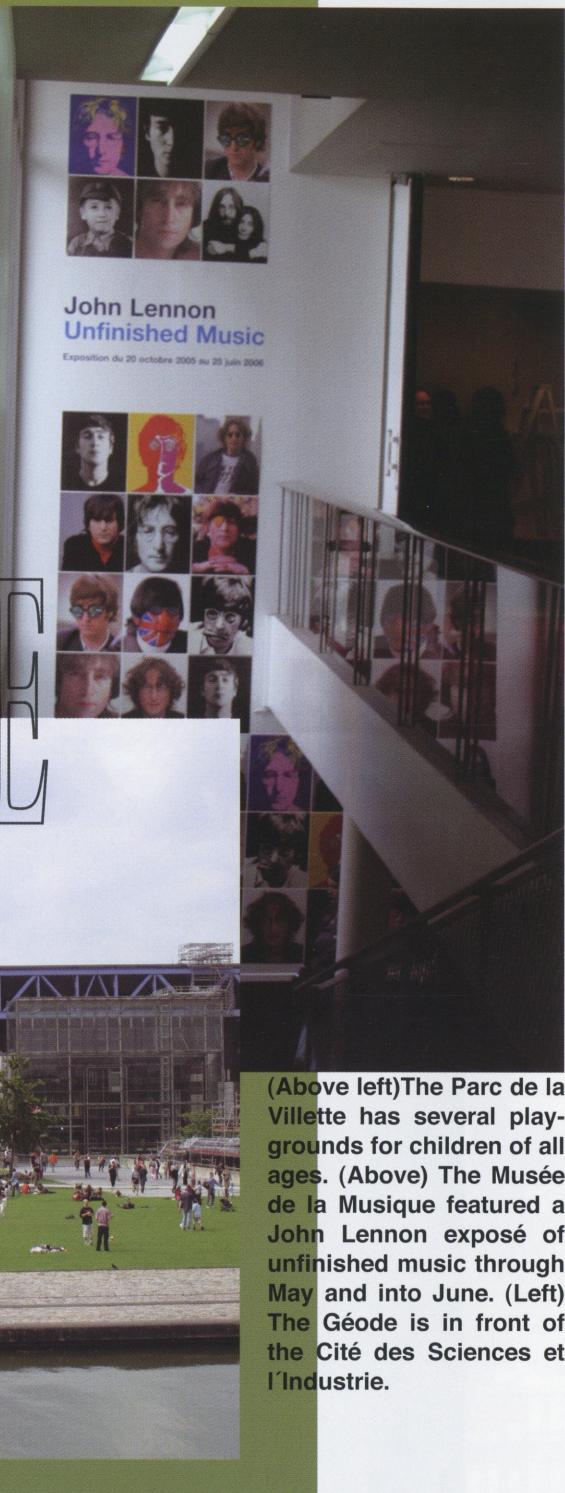
Then there were the modern art museums I went to the last night I was there. The Palais de Tokyo and the Musée d'Art Moderne de la Ville de Paris. These two museums were separated by a garden and this is where the Parisians went to see art. At all the other museums you saw tourists but here is where the natives go.

The Palais de Tokyo featured a natural exhibit that had trees growing sideways out of a wall and videos shot

from inside the deep dark depths of the jungle. At the modern art museum there was an exhibit that featured neon lights set in different patterns, which made the illusion of shapes and gave you certain feelings. Instead of traditional art that just spells it out for you.

Although the crowd seemed a bit pretentious and the art was a bit abnormal to me, this was still a fun experience.

Out of all of the museums I went to in Paris there is not one that I regret going to. The only thing I regret is not

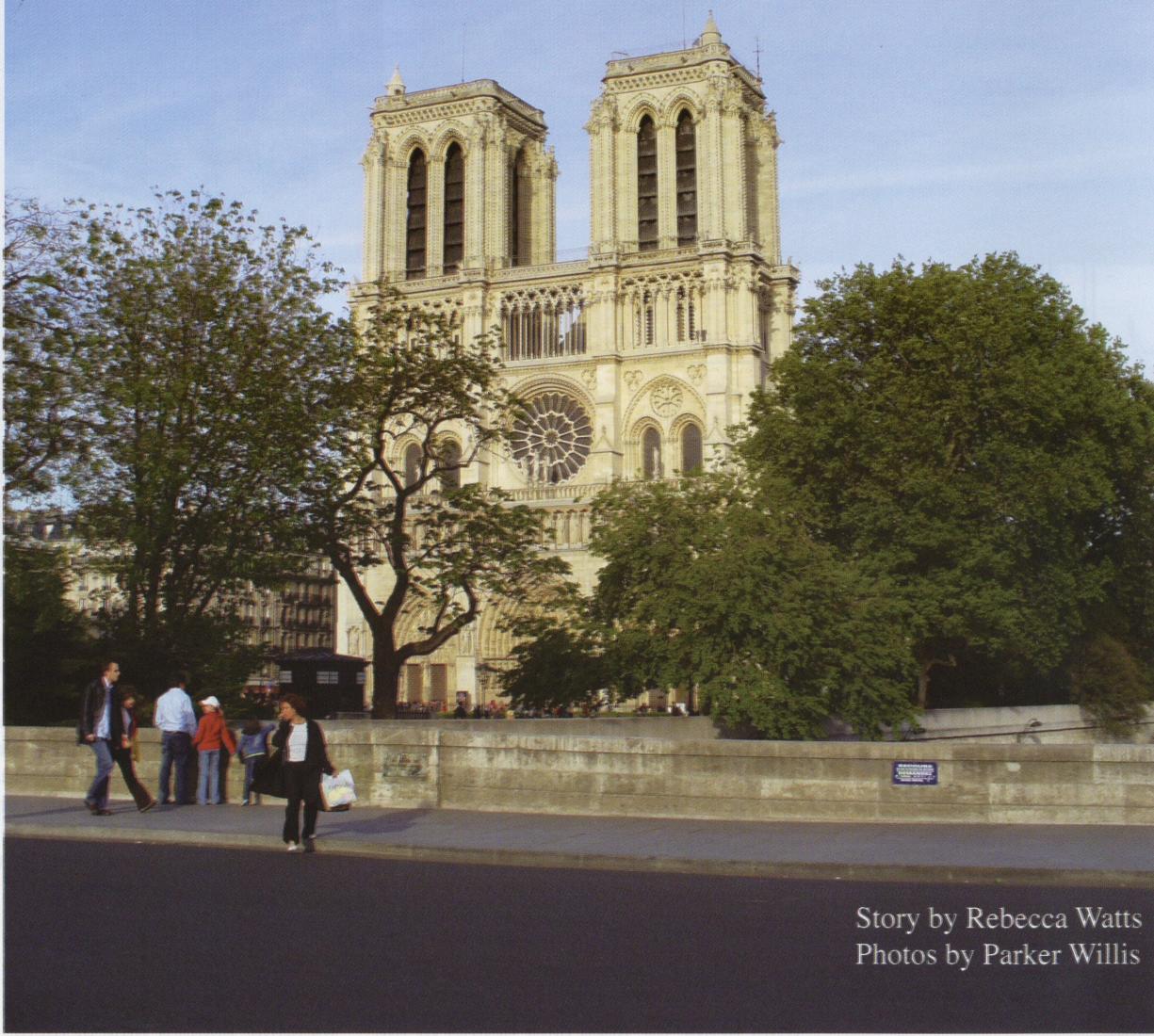


(Above left)The Parc de la Villette has several playgrounds for children of all ages. (Above) The Musée de la Musique featured a John Lennon exposé of unfinished music through May and into June. (Left) The Géode is in front of the Cité des Sciences et l'Industrie.

spending enough time at them. When in Paris take time to enjoy what you are seeing, don't just run through taking pictures like all the other tourist. This may be the one and only time you go to Paris so enjoy it. There are several other museums I wish I had gone to, but I was only there for a short time.

So know ahead of time what you are getting yourself into and schedule times accordingly so you don't miss the little stuff that makes the experience great.

MORE THAN STONE WALLS



Story by Rebecca Watts
Photos by Parker Willis

Buildings in Paris are more than stone and mortar, they represent art, passion and history.

The architecture of Paris is not only artistically beautiful, but tells stories of ancient French history. From the cathedrals and luxuriant palaces to the little hotels in the heart of Paris, they all keep extraordinary memories alive.

"The big churches in Paris are not just art,

they are monuments," said Antonie Plantard, a student at the Institut d'Etudes Politiques de Paris (Sciences Po).

The magnificent cathedrals of Paris actually belong to the state, and the religious organizations are able to rent them for holy ceremonies. The most famous of these monument cathedrals is the Notre-Dame, translated into English as "Our Lady."

Mid-Sunday mornings, during the ceremon-

ial mass, a river of tourists travels through the interior of the cathedral. While the clergy chant their hymns and perform the religious traditions, people constantly snap pictures; and a low, but audible mumble from visitors is common.

"Not every church is like that," said Plantard. "Most people go to the outskirts of Paris to the smaller churches, like Strasbourg."

French students touring the cathedral on

the Ile de Cite on a recent Sunday did not consider tourists a problem, but agreed with the admiration of the ancient building, with its flying buttresses, rose windows, and gargoyles guarding the corners.

"The cathedrals are art before they are holy," said Morgan Compagnon, who attends Sciences PO.

The Notre-Dame Cathedral, dedicated to the Virgin Mary, was built on top of two other churches and ancient Roman ruins dating back to 121 B.C. In the crypt of the cathedral, one can see the architecture of a temple dedicated to the Roman god Jupiter.

The cathedral, which sits on an island surrounded by the river Seine in the center of Paris, is the site of some of the country's bloody history. Crusaders prayed in this cathedral before leaving for the holy wars. The church was pillaged, looted and served as a warehouse for food during the French Revolution. King Henri VI and Mary Stuart, Queen of France, were also crowned here.

During the French Revolution, citizens tore down the statues of beheaded saints because

they were thought to be former kings. In the 1970s, these statues were found again in the Latin Quarter district of Paris.

After visiting the ruins below the cathedral, tourists may climb 387 steps to the bell tower. Along with an incredible view of Paris, visitors see a 13-ton bell, which still rings on special occasions.

This cathedral would not be complete without the gargoyles. Gargoyle is a Latin word, which means gullet or drain. These scary looking creatures are, in fact, drainpipes. Each grotesque figure has a passageway inside which carries rainwater from the roof and out through the gargoyle's mouth. Besides benefiting the building, some people believe these creatures protect the area from evil spirits.

Maurice de Sully, a bishop of Paris, conceived the cathedral in 1163 to serve an expanding population.

The cathedral remained under construction for 180 years. One of the engineers, Pierre de Montrevil, also worked on the adjacent Saint Chapelle Cathedral.

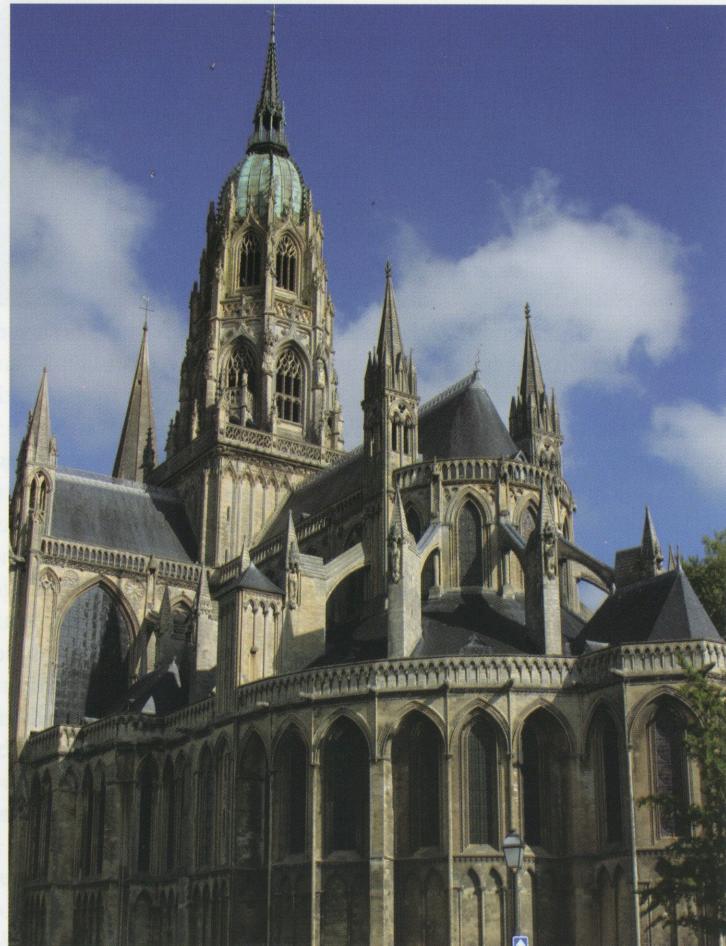
Like the Notre-Dame, the Saint Chapelle Cathedral was inspired by the Gothic era. The Gothic style included ribbed vaults, stained glass windows and flying buttresses, which are pointed archways.

As significant as the Gothic era was, most of the castles, palaces, chateaus and fortresses of Paris today come from the Renaissance period of the 16th century. The 17th century was the popular Baroque and Rococo period, when the palace in Versailles was constructed.

Chateau de Versailles, or in English, the Palace of Versailles, was built by Louis XIV as a summer residence for the royal family. It became, through several renovations and additions, the largest palace in Europe. It also became the symbol of absolute monarchy.

The ceilings of this palace contain detailed, exquisite murals of both religious and French history legends. Tourists stand in awe, gazing upward throughout the entire journey through this structure. The astounding fact is royalty had lived and ruled over France in these same walls.

The next centuries, 17th-18th, were the



(Above) The Notre-Dame of Normandy.
(Left) An up-close example of a Notre-Dame gargoyle. Gargoyles were originally designed as drainage lines.



Neoclassicism time period. A classic example of this moment in time is the Saint Sulpice, built in 1733.

Another fascinating monument, by Paul Abadie Jr., is the Basilique du Sacre-Coeur. Its motivation was for the glory of France, and is translated into the “Sacred Heart.” This cathedral was started in 1875, and not finished until 1914. Inside is one of the largest mosaics in the world. Although this cathedral is physically smaller than the Notre-Dame, it is spiritually just as large.

If studied closely, the architecture of Paris can be viewed as one big fortress. France has always been invaded or under some type of war; therefore, her buildings and walls are tall with small windows. Humans have lived in the France region for at least 100,000 years and, in all probability, will until the end of time.

Every place in Paris has a story, and a little piece of history that goes with it. A great example of this is the Hotel Malar and the surrounding neighborhood, where Missouri

Southern students stayed last May for two to three weeks.

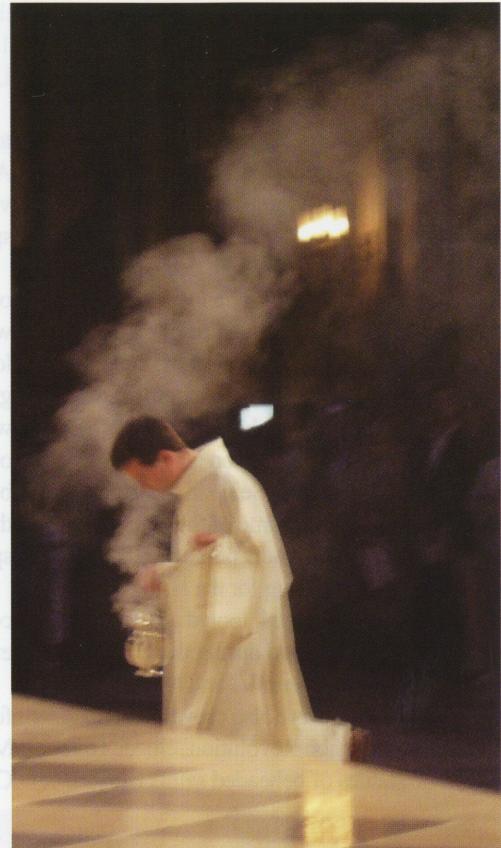
The entire front of the hotel was once a part of a tobacco warehouse. Other buildings in the community were once convents and seminaries; however, during the French Revolution all of the nuns and clergy were killed, leaving several abandoned buildings.

The owner and manager of the Hotel Malar, Mylene Caill, had encountered many famous people when she was the manager at the L'Hotel in the sixth district. She has met writers and actors as well known as Cary Grant.

Once Caill enjoyed a bottle of champagne and a long conversation with Jim Morrison, lead singer of The Doors, who passed away in 1971.

“I didn’t know who he was,” Caill said, “he stood right here in the lobby just like another customer, and I never would have known who he was.”

At the time, Caill was the manager of the four star L’ Hotel. After they met at the front desk, they enjoyed an evening together in a



(Left and Above) The Louvre
(Above) A member of the Notre-Dame clergy performs a religious ceremony.
(Left) An apartment building next to the Montparnasse Tower.

back room of the hotel bar. That same room is still there to this day. Sadly, the space is now a laundry room.

Morrison is interred in “The Poets’ Corner” in the Pere Lachaise Cemetery. The best way to find the grave is to locate the general burial area, then follow the crowd. Compared to the rest of the graves and memorials, Morrison’s grave is a modest one; containing flowers, cigarette butts and cigars.

The cemetery’s security has had problems in the past with Morrison’s fans. Admirers come to pay their respects, and do drugs within the cemetery, defacing other nearby gravestones with quotes and arrows all directing others to their hero’s resting place.

These passionate fans might be the reason why rumors began that Morrison’s remains could be relocated when his 30-year lease expires. However none of these speculations are true.

French citizens are surrounded by their history everyday through architecture, and they are proud to keep it alive and renovated.

DID YOU KNOW ... ?

When the Eiffel Tower was first created in 1889, it was despised by the French people. Standing 986 feet tall some saw it as an unnecessary obstruction to the city. It was built as a tribute to the 100th anniversary of the French Revolution, and it was the tallest building in the world until the Chrysler Building in 1930. Little did the French citizens know this "monstrosity" would soon become the landmark for their magnificent city.

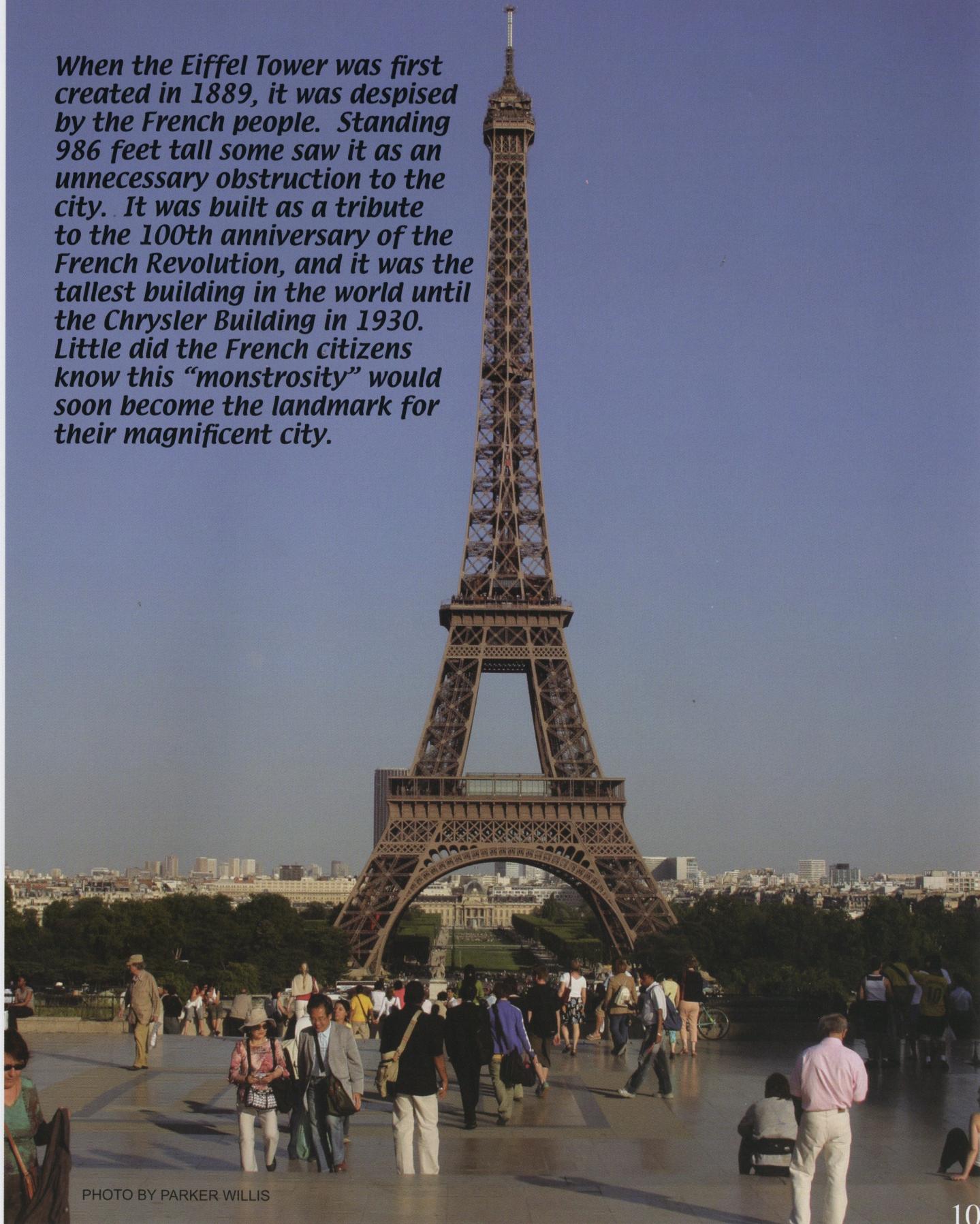


PHOTO BY PARKER WILLIS

Oversexed in the City?

Story by Scott Hasty

French offer more than American stereotypes suggest

The French are a rude, inconsiderate, oversexed, and argumentative people, right?

For many Americans, this is the perception of the French they have thanks to many media outlets such as the news or the Warner Brothers' cartoon skunk known as Pepe Le Pew.

"I thought the French hated Americans," said Julie Osborne, junior nursing major. "I thought all they did all day was smoke cigarettes and drink wine all day."

"I've heard that they're very fashionable and that they like to argue," said Ellie Vang, Missouri State University student.

"To me, they're a people that are in serious need of a reality check," said Curtis Miller, U.S. Army private undergoing Advanced Individual Training in Paris. "They complain and debate so much that pretty soon the war they oppose is going to come to them."

Comments such as these are very common throughout the United States, but to some expatriate Americans now living in France, attitudes strike a different tone.

As for being argumentative, Harriet Welty Rochefort, author of *French Toast* and *French Fried*, said arguing is "the French thing to do."

"In the United States, we make a big thing out of being agreeable," Rochefort said.

"It's not like here in France, where if you're not agreeable the clouds aren't going to open up and lightning isn't going to strike you."

"The French have much more aggressive social relationships."

Rochefort said because of this, people have to be confident and express a "tough guy" attitude.

"When you go out, you've got to put on a suit of armor," Rochefort said. "You have to let people know that they can't mess with you. If you don't, they will take advantage of you."

This attitude also explains the way the French treat the "nice guys" of the world.

"I think the perception of a rude French person comes from the way they deal with nice people," Rochefort said. "In France, you won't get any gold stars for being nice. If you're nice, the French will merely see you as a person that can be had."

-Harriet Welty Rochefort

had."

Of course, the people in the city of fashion are going to be well dressed, but it doesn't have the same effect on the French as it does Americans.

"Just because they dress nice doesn't mean they're superficial," Rochefort said. "When it comes to dating French men and women, both are looking for love. Paris is the city of love, after all."

Love is important, but in France this can also translate into more openness regarding sex and sexual exploitation for advertising's sake. Billboards with a topless woman promoting the new brand of perfume or breakfast cereal are common--even on city streets.

"The French really aren't that puritanical when

it comes to sex. Not like Americans are," Rochefort said.

"Everything in this country is about playing games. The French love a good show. They absolutely love drama."

Other misconceptions are that French citizens do not practice sound hygiene. With the rare exception (just like in the United States), the French do not emit foul body odors

"The French aren't that puritanical when it comes to sex. Not like the Americans are."

and French women do shave the same areas as American women.

Additionally, not all of the French come with a cigarette attached. Sure, smokers are visible, but definitely not to the degree of the stereotype. In fact, a growing number of public places in France have gone non-smoking. Among these are public transportation hubs like airports and train stations.

So why do Americans have all these misconceptions about the French? Civil rights activist Jane Donaldson said that it has a lot to do with politics.

"I think it has a lot to do with the Iraq War," she said. "There was this whole big thing about the French people and how they didn't like Americans."

So could certain negative American stereotypes of the French have been spawned because of the current wars in Iraq and Afghanistan? No one has a definite answer for that.

"You know, after I came back from France I said I thought they were rude and that they only smoked and drank all day," Osborne said. "I found out the first part wasn't true and the last part was. I loved it!"

Donaldson, however, had a definite opinion about the French's role in the world.

"If its one thing the French do right," she said, "it's that they keep you in touch with the world."



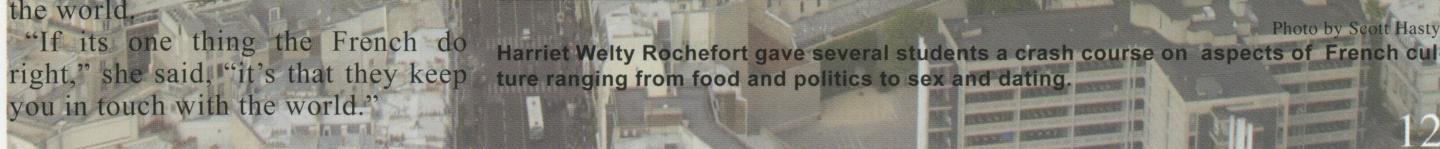
Photo by Parker Willis

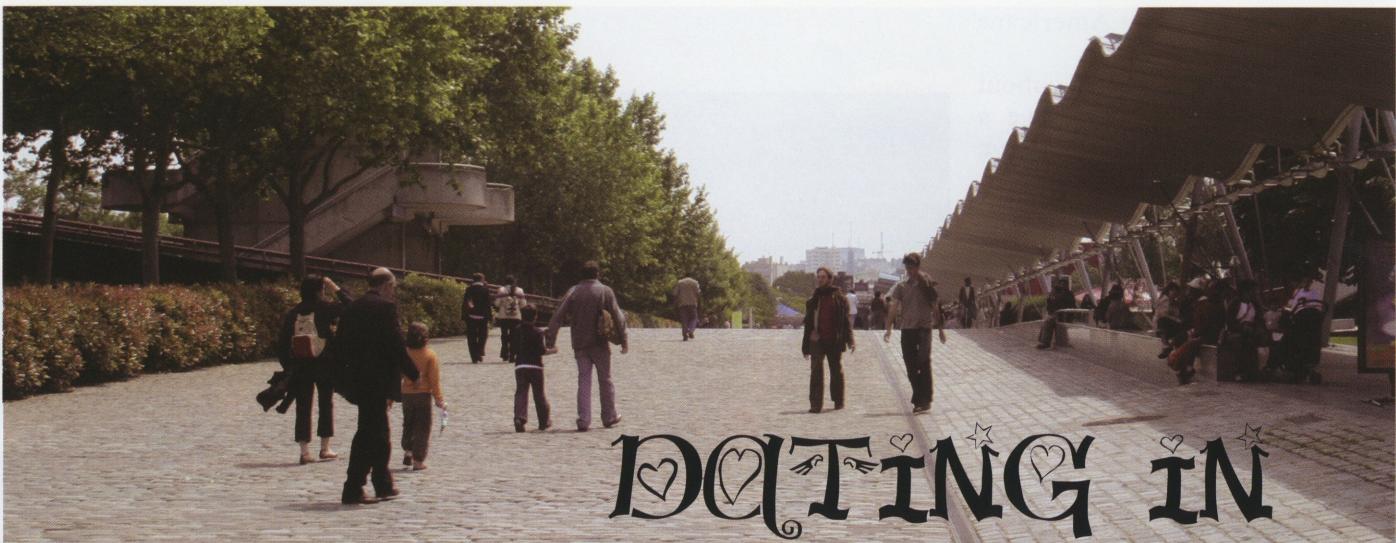
Public demonstrations like the one shown above is one way that the French hold government involvement as a natural right as opposed to a privilege.



Photo by Scott Hasty

Harriet Welty Rochefort gave several students a crash course on aspects of French culture ranging from food and politics to sex and dating.





Photos by Parker Willis

DATING IN THE CITY OF LOVE

Story by Rebecca Watts

A young, attractive woman and a handsome man pass each other on the street.

He confides in her that she is without-a-doubt, the sexiest woman he has ever seen. The woman smiles, gratefully takes the compliment and continues on her way.

If this situation had happened in the United States, there would have been a lawsuit within 30 minutes of the encounter.

“They seem a lot more open with their sexuality and relationships,” said Susana Branum, senior communication major. “Public displays of affection were seen on a daily basis.

“It wasn’t in bad taste, you could just tell they were in love and part of that was being physical without worrying about hiding behind closed doors.”

The French culture has a different version of the dating routine. In France, young couples do not “hang out” alone like they do in the United States. Rarely do the guys have to choose between a girl and his friends. This dilemma of sharing time is not an issue among the French youth.

French people generally have an inner circle of trust and friendship. It might be difficult for an outsider to scale those walls at first; however, once a connection

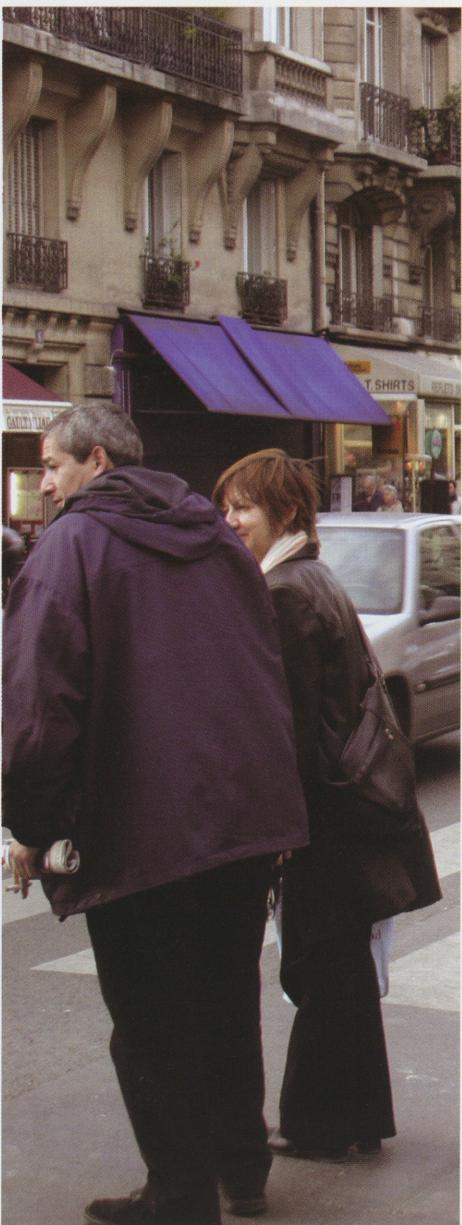
is developed a great deal of effort is put into that relationship. In the United States, people might have hundreds of acquaintances and many friends, and then only spend time with a certain few. In France, there are few acquaintances and few extremely special friends.

Young people in France tend to have a specific group of friends. This strong circle of friends usually includes an even mix between genders, and within this group dating is taking place.

“When my boys were growing up, there was never a single girl that came over. There was always a group of them. And when just one came, she was the one he married,” Harriet W. Rochefort said.

Rochefort is an American author who has lived in Paris for about 35 years. She is involved in a group of couples known as “the American women married to French men.” There are about 600 members of this organization in Paris alone.

Intercultural relationships are not uncommon, even between France and America. The two countries, generalized as hating each other, have coexisted for centuries. There is no excuse for an American to say “the French hate us,” and there is no excuse for a French person to say “Americans hate us.”



(Top) A stroll in the Park de la Villette.
(Above) A couple waits to cross the street in the Latin Quarter.

Tasting France one region at a time

Story by Parker Willis

Smell and taste don't always match up when talking about French cheese.

"Sometimes the ones that smell the worst don't taste the worst," Said Philippe Rochefurt, president of the French Parking Association and husband to Harriet Welty Rochefort, author of French Toast and French Fried.

Rochefurt and his wife have put on several wine and cheese tastings and enjoy doing it. Mrs. Rochefurt said that certain wines go with certain cheeses, and if for some reason she can't get a specific wine or a specific cheese she has to drop the wine or cheese that went with it. She said she starts out with the milder cheeses and wines and works up to the stronger ones. After every wine and cheese she and her guests discuss what they think of them.

Even if the guest doesn't like the wine or cheese, it doesn't bother her because she said "It's not that they don't like me, they just don't like the wine and that's okay. That's part of the fun, it's really just for theater anyways." And since she has had so many wine and cheese tastings, she may have just tried something she hasn't tried before and is curious about what her guests think.

"Every time I have a wine and cheese tasting, it's different," Mrs. Rochefurt said

Cheese is also very region specific. Certain cheeses come only from certain areas, made during a specific time of year. French cheese comes from many sources also, not just cows make cheese, ewes and goats also produce cheese. The biggest differences from French cheese and American cheese are the color, the texture and the smell. Many Americans are afraid of smelly cheeses, but the French think of it as almost a delicacy.

Another common misconception Americans have about French cheese is that Roquefort is bleu cheese.

"In America bleu cheese is a general term for all cheese that looks bleu. In France bleu cheese is a specific cheese," Mr. Rochefurt said.

In fact there are at least 300 or 400 variations of cheese produced in France. There are also around that many wines produced in France. And the French are very proud of their wines and cheeses.

France is even the biggest consumer of both its wine and its cheese.

But due to the health problems relating to drinking the French now drink half as much wine as they did 20 or 30 years ago. However, this does not keep the bottle off the table.

At any French meal one can expect to be offered at least three or four types of wine to drink before the meal is over.

To start with the host may offer an aperitif, most commonly kir, white wine mixed with a small amount of blackcurrant liqueur or crème de cassis. Then depending on the main course the host will offer another bottle wine, most likely what Americans consider a red wine. Then after dinner there will be a digestif, which will probably be a liqueur in coffee, or just a shot. But there may also be another bottle of wine brought out to drink with dessert depending on the occasion.

But these are very general terms for the wine in France. It goes much deeper than that. In France, when offered wine the drinker will first examine the wine bottle. He will notice where the wine is from, when it was made, and what kind of grape the wine is made from. Then the drinker will look at the wine in the glass itself and notice the color of the wine and whether or not the wine has any bubbles. Then he will swirl the wine to notice how the "fingers" or "legs" of the wine look. This means how fast does the wine come back down into

the glass, if one looks at the small film of wine that forms on the glass and comes back down much slower than the rest. This tells how thick the wine is. After looking at the wine and examining it, smell it, the swirl will also help "open up the wine." Finally he can taste the wine.

All of these steps will tell a lot about the wine. Especially looking at the bottle. In France the wine is very specific. Certain wines come from certain regions and are made from certain grapes. The biggest wine regions in France are Bordeaux and Burgundy, but Champagne, Corsica, Alsace and several other regions are popular too.

So while in France know that not all French wine and French cheese taste the same, if one doesn't appeal try another.



Photo by Rebecca Watts

A display of French wine and cheese during a wine and cheese tasting at the Rocheforts' home.

ESCAP-GOT TO TRY IT

Story by Scott Hasty

Parisian cafes create new horizons for taste buds

Snails, cafes, and stinky cheeses are all trademarks of French cuisine.

For the French, dining and food are in a world all their own. For civil rights activist Jane Donaldson, French cuisine and the experiences that come with it can be reduced to one simple expression:

"If its one thing that I've learned living here, it's that the French value quality over quantity," she said.

An American who now lives in France, Donaldson said that everything about French food is different from "American" food.

"Food is clean here," she said.

"Food is fresh. All the food here is 'real' food."

Donaldson said the bakeries and cafes in France never use "processed" goods in the preparation of meals. Everything is made from scratch. The way food is sold also enhances the freshness of the product.

"Everything sold [in France] is completely organic," Donaldson said. "You can go to the market, pick out a chicken and the butcher will pick it up, chop its head off

and pluck its feathers out for you. It doesn't get much fresher than that."

What's better, she said, is that since there really are no Wal-Mart-style shops in the neighborhood, one can go to shops where the bakeries specialize in baking or the butchers specialize in preparing meat.

"You really notice a difference in taste once you've experienced it," said Harriet Welty Rochefort, author of French Toast and French Fried, both

said. "If you're paying good money for a nice evening out and there is an obnoxious kid running around, it can ruin your evening."

However, don't be surprised if Fido is sharing dinner with his owners. French dogs are tolerated and even encouraged to enter French stores and restaurants. This practice is often met with surprise by Americans, who consider the marketplace off limits for pets.

Differences between Americans and the French abound, but Rochefort said Americans take recent tiffs over politics much more seriously than the French do. Changing French fries to "freedom fries" really did nothing to anger the French, she said.

"Frankly, the French wouldn't give a damn

if you started calling French toast American toast," she said. "The only thing they would start caring about is if Americans started calling Pop Tarts, 'French' Tarts, only because Pop Tarts are a crappy product."

And French toast is an American invention, probably created about 1724 in Albany, New York, by a



Crepes, like the ham and cheese crepes shown, are a popular French treat. Flavors range from crepes with fruit topping, to those with eggs inside, or even chocolate sauce.

books about France and the French from an American perspective.

Rochefort, who moved to France 35 years ago and married a Frenchman, said restaurants in France lack one trademark element at many American eateries – the crying child.

"One thing that you will never find is a bratty kid in a restaurant," she

tavern owner whose name was Joseph French, according to many sources, including the Internet site Wikipedia. While Americans eat French toast for breakfast, Rochefort said the French eat a similar dish as a dessert,

and it is called Pain Perdu, which is literally, "lost bread."

Although the French have a long tradition of enjoying delicacies all their own, some American influence has found its way into the French food mainstream. However, this has not occurred without resistance.

For example, when Rochefort was a young bride, she decided to fix an American meal for her new family, which included her husband's parents and other relatives, who had taught her French cuisine and French cooking.

"I wanted to treat them and pay them back for their hospitality," she said. "So, I planned on making hamburgers for all my guests."

Rochefort's first step was trying to find hamburger buns. Since no bakery in France made the buns, she said she had to describe the buns to the baker, who created them from scratch.

She picked them up at the bakery after gathering all the necessary condiments and vegetables needed for the burgers.

"I set up all the sliced tomatoes and diced lettuce and cheese on the countertop," she said. "I told everyone to pick up a bun, patty and put whatever they wanted on them."

Such a scene is commonplace and second-nature to most in the U.S., but Rochefort said her French guests had a different reaction.

"They all just totally freaked," she said. "They didn't know what to do."

To the French, inviting someone over for a meal is supposed to be a big deal. Rochefort said it's comparable to a theatrical performance.

"It's not about carrying your plate through an assembly line of foods and picking out what you want," she said. "It's all about the theater representation. If you're the host or hostess you do all the work."

"From cooking the food and preparing it on the plates to socializing

and talking to the guests, you have the responsibility of making the meal an event, not just a meal."

In today's world, France has now

"Food is clean here. Food is fresh. All the food here is 'real' food." -Jane Donaldson

integrated hamburgers and other such foods into their cuisine. The French have even adopted fast food as an acceptable form of getting in that quick snack before dinner.

"Ever since McDonald's made its mark in France, no one has been confused as to what a hamburger is," Rochefort said. "It doesn't mean that you'll probably ever see someone making it in their homes, but now everyone knows what it is."

So, could the steady pace of enjoying

fresh, carefully prepared food while socializing with friends explain why the French are such a "fit" nation? Rochefort said yes.

"That and all the walking they have to do to get around town," she said.

For an American on vacation, the experience was a vacation from the work of eating.

"One of the things I liked best was just stopping at a café, eating and watching the people do whatever it was they were doing," said Kristi Baugh, senior criminal justice major.

"The biggest difference would have been the service," said Julie Osborne, junior nursing major. "In the States, they work for tips so they are constantly trying to get you in and out of the restaurant.

"In France, eating is a relaxing and great experience!"



Photo by Parker Willis

Many American fast-food restaurant chains have spawned a dining revolution in France.



A True Night in Paris

Story by Scott Hasty

By day, it's a tourists' heaven full of museums, bakeries, and cafes. By night, the sin comes out with bars, street dancers, and clubs.

When the sun goes down, Paris' Eiffel Tower isn't the only thing that lights up. The city's people come out to party, drink and have a good time wandering the streets.

"The French like to have fun the same way we do," said Julie Osborne, junior nursing major. "Which are good booze, music and good friends."

One popular nightspot, for either the tourist or the local, is the Latin Quarter, which is located not too far from the Notre Dame. This area is filled with cafes-turned-bars, people, and the dull thump of techno music coming out of the many clubs.

"One of the craziest things I saw were the managers of all the restaurants standing outside in the walkway and breaking dishes just to get your attention," said Kristi Baugh, senior criminal justice major.

The Latin Quarter was founded in 1257 around the Sorbonne University. It owes its name to the language spoken up until the revolution by students and teachers in the district. It holds bookshops, clothes shops, restaurants and decoration stores.

The walk itself around the Latin Quarter is a good way to pass an afternoon. A stroll along the Latin Quarter will offer views of medieval monuments to picturesque markets and Roman amphitheaters to incredible churches.

At night anyone can sit down at a cafe table and watch the fire-eaters or join in with the crowd to watch street dancers pull off some impossible flips and spins to the beat of French and American hip-hop.

"Sexy Bar for Sexy Nights was probably my favorite bar in the Latin Quarter," said Osborne. "I loved the drinks, music, and of course the men in their underwear serving the drinks!"

For those looking to see red neon, Paris' Red Light District at Pigalle Place is an area full of sex shops, peep shows, strip clubs, cabarets, and even an erotic museum known as the Musee d'Erotisme.

The neighborhood's raunchy reputation led to its World War II nickname of Pig Alley, as soldiers descended on the area for adult entertainment. This neighborhood in Montmartre has long been notorious as a popular hotspot for the more risqué crowd.

Toulouse Lautrec's studio was here. Artists Picasso and Maurice Neumont also once lived here. The works of artist Salvador Dali are also on display at the Espace Dalí Montmartre.

For those who can't afford the taste of alcohol, or sound of music surrounding them, walking and enjoying the many night sites is always free.

From the erotic, to the exotic, Paris offers the Nightlife to sate those looking to indulge in the needs of their evil side.

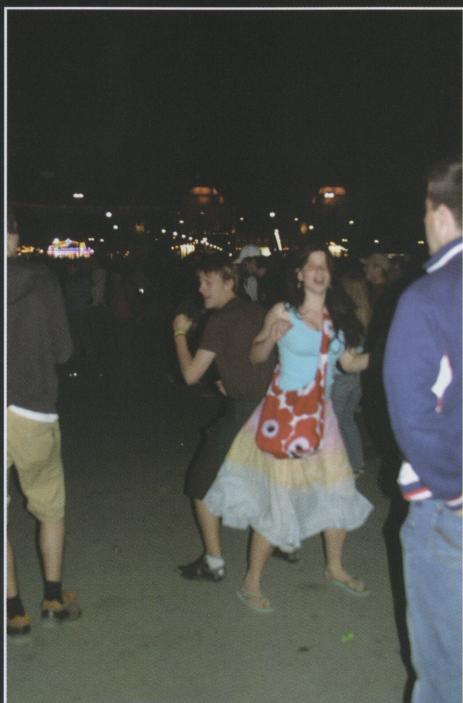
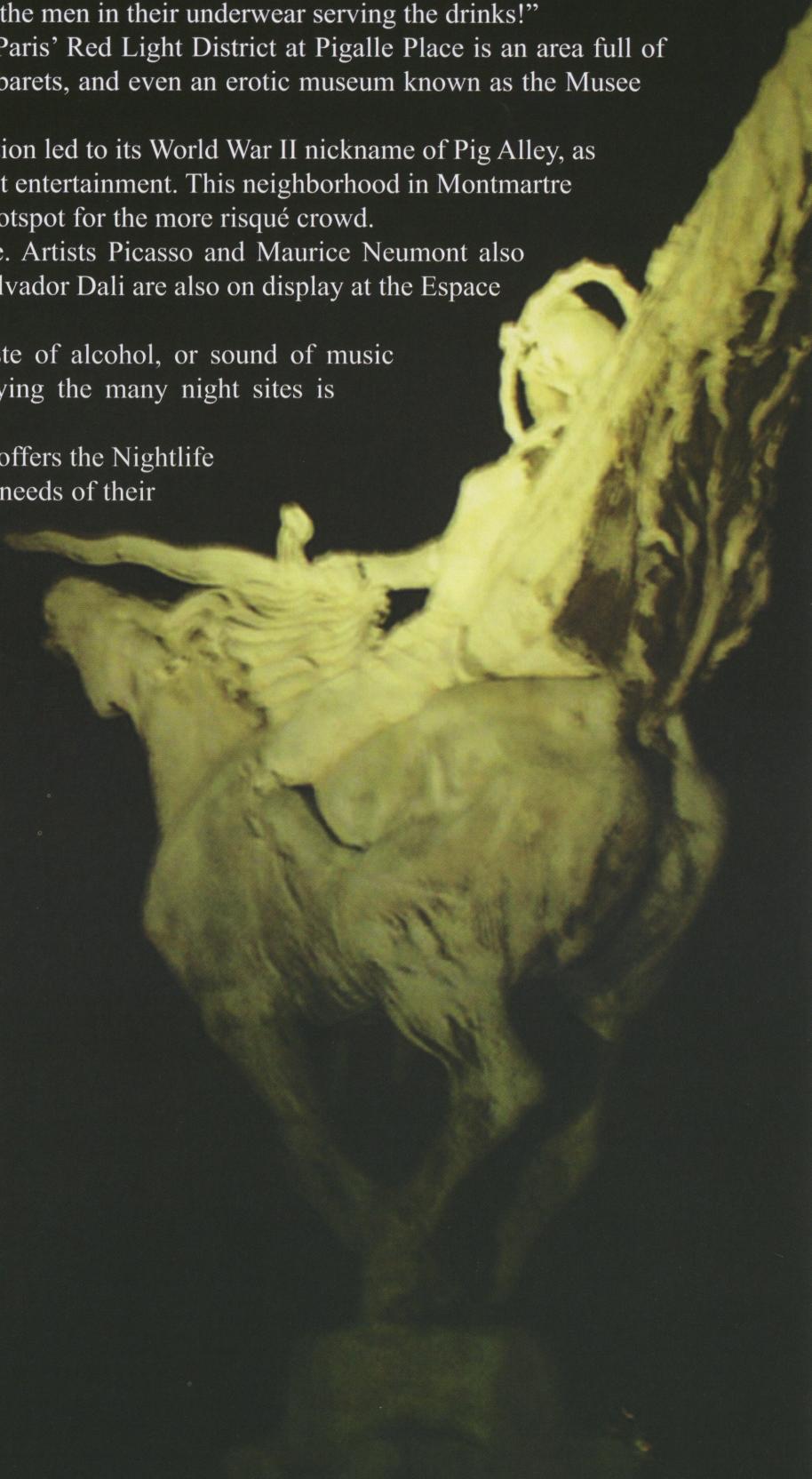


Photo by Parker Willis

When the lights go down, the streets come alive with locals and tourists alike wandering the streets in search of a night of fun.





Learning the basics

Citizens of France base their culture around a cunning and educational atmosphere.

The French value education immensely. The everyday French citizen pays taxes to instill this passion for literacy and knowledge, so every child may go to school for free.

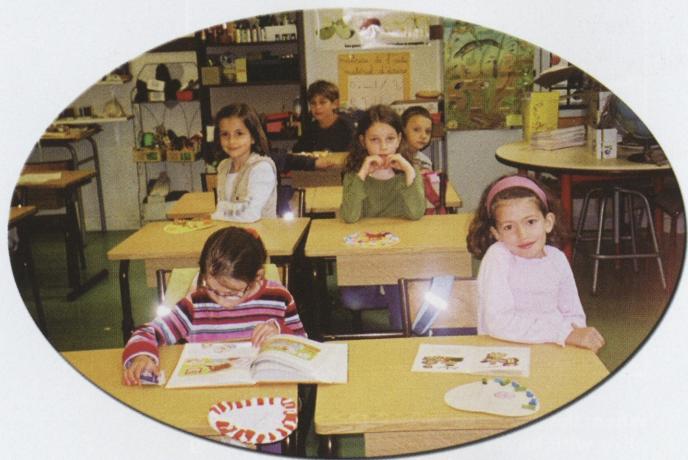
"I thank my country deeply to study many things," said Romain Chausse, a student of Paris and employee of the Hotel Malar, "the person needs knowledge like the flower needs roots."

Compared to the American style, which is focused on confidence and openness to suggestion in all walks of life, the French education system is not all about fun and games, but the knowledge.

As early as the age of 14, the French have a series of tests for their students and encourage higher education or a career choice. Also, if certain standard grades are not achieved the government forbids any higher levels of education to be pursued by the student.

This system would likely be considered an outrage and too harsh to most Americans, but the French value their system, and have made it work for decades.

"It is a good system, everyone has a chance to make it," Chausse said.



STORY BY REBECCA WATTS



PHOTOS BY DR. GLORIA PAYNE

In later stages of education there are three types of foundations a student can pursue: the vocational, the technical or the academic. Gifted students are not chained to specific directions, but motivated to keep good working habits by the strict system.

The French value education so much, all levels are practically free; whereas in America, the money determines the elevation of achievement. This is according to a National Center for Education Statistics study by the US Department of Education, and it also demonstrates how much the countries truly value education.

The French education system was not always held in high regard. Not until Jules Ferry, a French statesman and member of the government of national defense, changed it all.

After the defeat of Napoleon III in the Franco-Prussian War, Ferry established free and universal primary schools. He successfully separated the Roman Catholic influence in public schools, thereby taking out all religion from public schools; plus, funding from the national government to include free education service. The 1880s were the time of the Jules Ferry Laws, and in 1905, the state was securely separated from religion.

This new system, which was the idea of freedom not to induce religion on others was, and still is, difficult to interpret for Americans.

Students could no longer wear crosses on the outside of clothing, no veils or shawls and no more prayer on school grounds. This sudden change in the system was most likely why a religious fanatic assassinated Ferry.

To the French culture, religion is something extremely private. Unlike the U.S., religion is not discussed; and it is practiced only in the home or at church.

The French have successfully sustained their "Laicite," which means their separation of religion with public affairs. This issue has been the spark of all religious and racial fires.

French public school and half-American home life do not always coincide peacefully, as Harriet Welty Rochefort has learned. Rochefort was born in America, but has been a French citizen for about 35 years. She married a Frenchman and raised her two boys in France.

One startling instance was when one of her sons was young, and came home upset with a teacher at school. Enacting as the nurturing American mother, Harriet investigated the problem. Her son claimed, due to unacceptable work in the classroom, the teacher told him "he was bad."

Outraged, Harriet stormed down to the school to "have a word" with the teacher. The results of this trip were unexpected and nonchalant. The teacher simply stated it was a psychological motivator to the student to do better work. The American strategy of this situation would have been to tell the student the work was bad, whereas the French strategy was to tell the student he was bad.

There was another instance when Rochefort was unsatisfied with a teacher's comments about her son. The teacher complained the son was not writing well enough with the quill pen. Rochefort defended her son with the fact that writing with a quill pen was difficult. The teacher then explained that just because the task was difficult, there was no need to throw out the pen.

Harriet had explained how the system seemed cruel to an American mind. However, the French like it and have made it work for centuries.

This type of behavior might appear to be too professional for children and young adults, but nothing changes when the educated person enters the work force.

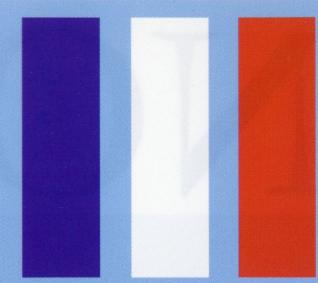
Personal life is not shared in the work place in the French culture. Coworkers in the U.S. learn about everyone and their private lives because that is what is considered the polite way of getting along. In France, what a person does in private is not discussed. Anything from the married life, children, religion or what they did last Friday, is not appropriate for conversation. However, they will endlessly argue and debate over politics.

"The French don't live to work, they work to live," said Tony Paschall, a translator for French television.

Paschall had an interesting story to tell. Originally from Texas, Paschall has lived in Paris for about 23 years. He claimed to have been "stranded" in Paris after he had planned on a job in Africa. There were some "bridges burned," and for the first six months in Paris he desperately learned French.

Knowing more languages enhances opportunities on not just an occupational level, but a class level. In France, an educated person will know several languages for prestige and respect. In the U.S., the "melting pot of the world" citizens become irritated when people try to speak anything but English to them.

The reasons behind why and how education is achieved have changed over the years, and are different for every country. What matters is what each culture holds most valuable, and how it is preserved for future generations to understand.



French Ed 101

PREPRIMARY

- Common name: Ecole Maternelle
- Ages: 1-4
- Start of Universal Enrollment: Age 3
- Compulsory: No

PRIMARY

- Common name: Ecole elementary
- Ages: 6-10
- Universal
- Enrollment: Yes
- Compulsory: Yes

LOWER SECONDARY

- Common name: College
- Ages: 11-14
- No. of Years: 4
- Universal
- Enrollment: Yes
- Compulsory: Yes

UPPER SECONDARY

- Common name: Lycee, Technical, Vocational or Academic
- Ages: 15-17
- Universal Enrollment: Yes
- Compulsory: Until age 16

NORMANDY



Photos by Parker Willis

Allied landing site inspires visitors

By Scott Hasty

After viewing this historic battle site, it's hard to even think of what was going through the minds of the forces on both sides.

I had seen the documentaries, the movie "Saving Private Ryan," and heard the old war stories. But nothing is like seeing the craters that mark the terrain.

Nothing is like feeling the sand where so many soldiers shed their blood. Nothing is like knowing you're standing on a sacred kind of ground where both sides knew it was 'do or die' time; where the victor had the greatest chance victory in the war.

Ruins and craters are strewn across the Omaha and Utah cliff sides, lining the beach, a constant reminder of the firepower exchanged between German



(Top) The cliffs of Utah Beach stand guard over the English Channel. The cliffs and craters left by allied bombs give the site a moon-like atmosphere. (Above) Thick thorns cover the allied landing sites. Soldiers had to crawl through this natural barb-wire defense.

and Allied troops in a struggle to gain the high ground.

Everywhere were 100-foot wide and 20-foot deep craters, where 5,000 and 10,000-pound bombs struck. Bunkers with three-foot thick concrete walls offered no protection to the Germans holing up there when the bunker busters struck.

The Atlantic waters have long since washed the blood away, but the stain of history has yet to release its hold on the beaches. An eerie, constant quiet is all that is heard, as though the world has yet to break a ritual moment of silence for the dead.

A cemetery overlooking the beach contains the graves of thousands of Americans who died on that day.

During the course of Operation Overlord, there were 10,000 casualties and more than 4,000 fatalities. For every

ten men that rushed the beaches, one never returned to love his family, never to enjoy what he had fought to defend - freedom not only for his family and country, but also for the world.

These soldiers are an inspiration for what the United States should be – a constant light in the dark, a defender of justice and oppression. These dead had courage and honor that many of us could learn from.

No words can describe the respect I have for those who died.

These soldiers are an inspiration for what the United States should be – a constant light in the dark, a defender of justice and oppression.

These dead had courage and honor that many of us could learn from.

With such honor and courage anything can be

accomplished even against the most impossible of evils.

The seas are calm now, the skies clear.

It's a beautiful, peaceful place now, but only because of their sacrifice.



Photo by Parker Willis

The Normandy American Cemetery and Memorial is a solemn place of reflection. The monument draws thousands of visitors each year.

Visit to D-Day beaches leads to reassessment

By Parker Willis

As I stepped off the tour bus at Normandy I couldn't help but think about all the men that lost their lives at this very spot.

The first beach we visited was Utah Beach. Its seaside cliffs, barbwire like bushes and gigantic craters left by American bombs gave the almost three miles of cliff a desolate and moon-like atmosphere.

Since Hitler was most afraid of General George S. Patton, the Germans had moved most of their forces further north to defend against him. Which was exactly what the Allied forces wanted him to do because Patton was a decoy. This left the German soldiers at Utah Beach high and dry when it came to defending the attack. Not only did they not have enough soldiers to hold the ground, they were also short on guns and ammunition.

As an American I have been taught that the Nazis of World War II were monsters and that Hitler was the antichrist. But standing on a battleground riddled with tourists I couldn't help but feel sorry for

the German soldiers who lost their lives that day.

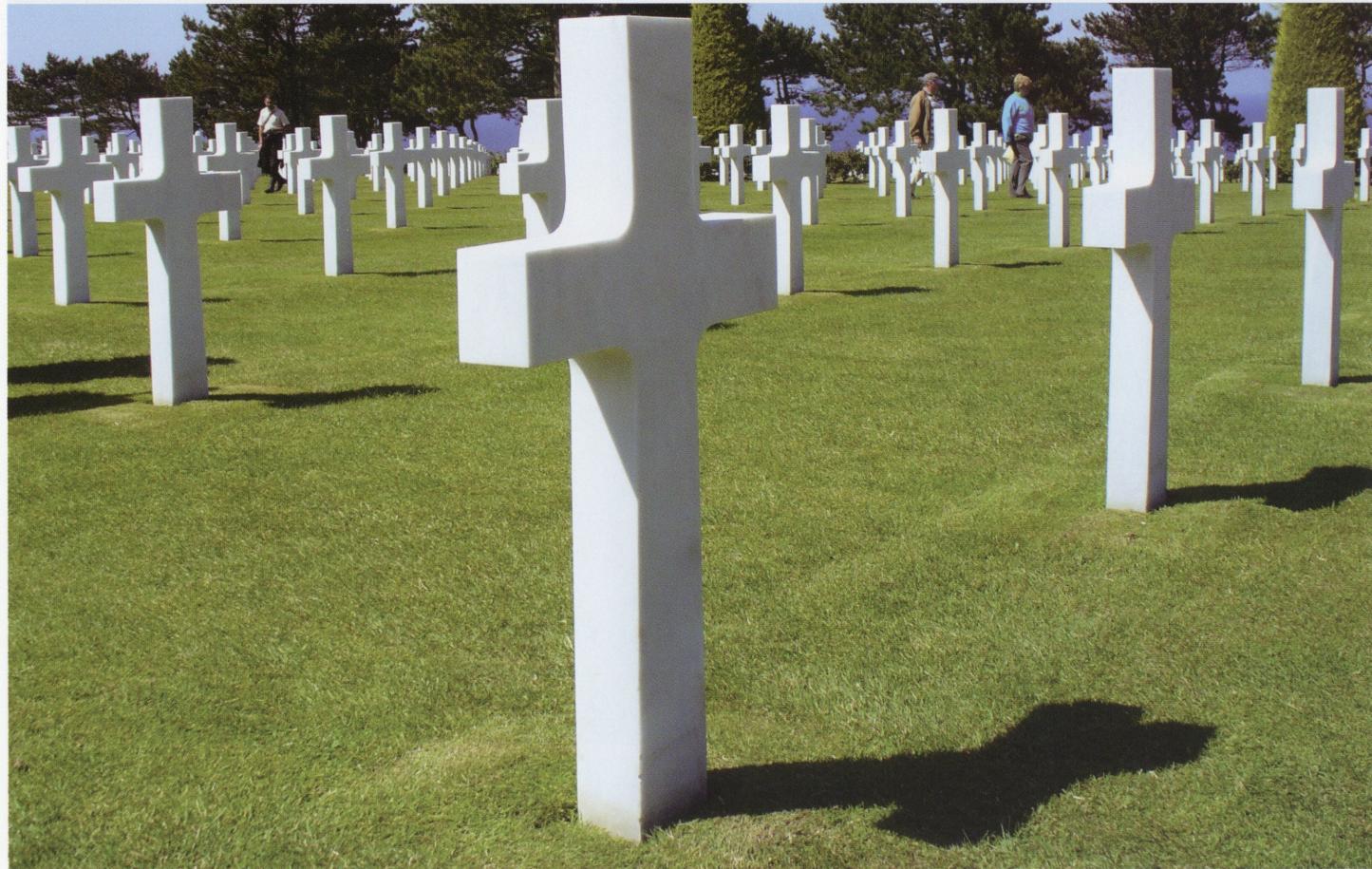
Next, we visited Omaha Beach. There are several memorials set up for the Allied troops who died there during one of the bloodiest battles of WWII. It is said that within a few hours of hitting the beach there were more than 3,000 casualties. This was partly because there was no cover for the soldiers landing on the beach. As soon as they left the boats they were wide open for gunfire from German soldiers in the hills. Even as we traveled up the road to the next destination it was hard to see the German bunkers.

Then we went to the American cemetery. This was also another mournful place. It was hard to walk through the thousands of crosses knowing that each one represented another dead American. But some of the things at the cemetery were very interesting. There was a set of walls that mapped out each division and its route of attack. There was also a vault in memory of Dwight D. Eisenhower that is holding news reports from D-day, and will not be opened until 2044.

Depending on where you look you will find figures that say thousands and thousands of soldiers died on D-Day. But the comment that bothered me the most was when our tour guide told us how long the beaches were and (according to his source) on D-Day averaged to one dead soldier every meter for the length of all five beaches at Normandy.

I am greatly appreciative of the fact that I got the chance to visit Normandy on the 62nd anniversary of D-Day. And I thank all of those who lost their lives in battle. I may never again walk on ground that has been so drenched in blood, and I will never forget how I felt on that day.

Unlike most of the American tourist walking around in Hawaiian shirts and getting smiling pictures next to rubble from destroyed buildings, it saddened me to see a place where so many fellow humans lost their lives. Whether American or German, French or British, every single soldier who lost his life on that day had a family with hopes and dreams and aspirations that will never be lived out because of one day that will be forever remembered in infamy.



Rows of simple crosses dot the lawn at the American cemetery at Normandy. These are a sad reminder of the allied D-Day casualties.

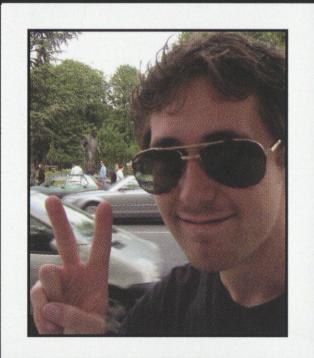
Photo by Rebecca Watts

Banlieues Ablaze

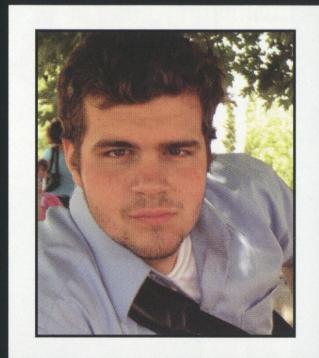
A McCaleb Peace Initiative
on racial strife in the
Parisian Suburbs



MCCALEB INITIATIVE FOR PEACE



JOSEPH MULIA



JOHN CONRACE

Each year students are given the opportunity of a lifetime. Along with a faculty member, the students can apply for a \$5,000 grant in a campus-wide competition. If the team's proposal is accepted, the students travel to anywhere in the world, focusing on the search for peace. Founded by Kenneth and Margaret McCaleb, the McCaleb Initiative for Peace promotes the student and faculty team to examine the causes of war, the consequences, peace-keeping efforts and the people's desire for peace. After their travels, the team works on a special section of *International Crossroads*.

During the application process, the team is required to submit a proposal, detailing what it plans to accomplish, story ideas and a listing of expenses.

HOW PARIS EXPLODED

BY JOE MULIA
AND
JOHN CONRACE

From our very first day in Paris, we looked for leads and sources to back up what we thought we knew. We told people we met on the street that we had received a grant, and we changed our story depending on whom we were talking to. We met an Arab couple in the street and told them that we received the grant to study Immigration in France. We met a tour guide at the Mosque of Paris and told her we were studying Islam. We met a bartender in the 18th district of Paris and told him we were wandering in the parts of the city least traveled. We met dozens more people, we had dozens more stories, and amazingly, they were all true.

Our focus was to study the riots which took place in the fall of 2005. We learned rather quickly that although the riots themselves were little more than a flash of violence, the causes of the riots are deep-rooted, complicated, and becoming more and more important. Immigration



and history, economics and religion, geography and politics, the tale of the poor and disenfranchised is rarely simple and never exact nor consistent. Our story changed because our mission changed, in order to focus on the different chapters of that tale.

Yet, regardless of our story or alibi, everyone we talked to knew what had brought us to France. The problems in the suburbs of Paris had gained international attention the previous fall, when they sparked the most violent riots France had seen in decades.

These recent events began when a routine police ID check turned tragic, and 10 youths playing football in the street became hundreds of youths, all wreaking havoc in the night.

The first casualties were two of the boys playing football. The boys were immigrants from Tunisia and Morocco. They were playing close to their homes, in Clichy-sous-Bois, a neighborhood in Seine-Saint-Denis, a suburb of Paris which overflows with adolescents and immigrants just like the two who died. The police decided to question the boys about a recent robbery.

The Police only go into the suburbs when they are looking for criminals; the Banlieues are overflowing with immigrants who are not always fully documented residents of France. Perhaps this was the case with a few of the boys playing soccer that evening.

Nobody knows why the boys fled. The police said they were thieves, some have suggested that their documents were not up to date, but one thing is certain: the boys were scared. The police chased the boys down the street until the desperate boys climbed over a fence to avoid their pursuers. Lights flickered and sirens wailed across the neighborhood. Two of the boys had fled into an electrical substation and were electrocuted.

The community's anger at the police for the boy's death was the ostensible cause for the first riots which began the evening 27th of October. The Suburb's youths mobilized against the police that night. They threw rocks and Molotov Cocktails, they destroyed cars and buildings, setting fires and breaking windows. The police fought back with teargas but it did little to calm the raging youths. At the end of the night 17 police had been reported injured, 27 people had been detained, and the crisis had only just begun.

Quickly the anger spread outside of Clichy-sous-Bois into the neighboring district of Montfermeil, in which a police garage was burned. By the first of November the riots had spread to cover all of Seine-Saint-Denis. That night alone as many as one hundred fifty arson attacks were reported, including an attack on a grade school in Sevran and an attack on the town hall of Aulnay-sous-Bois. The rioters were angrier than ever and the police were equally enraged. The police added rubber bullets to their arsenal, and both sides became increasingly violent in their attacks.

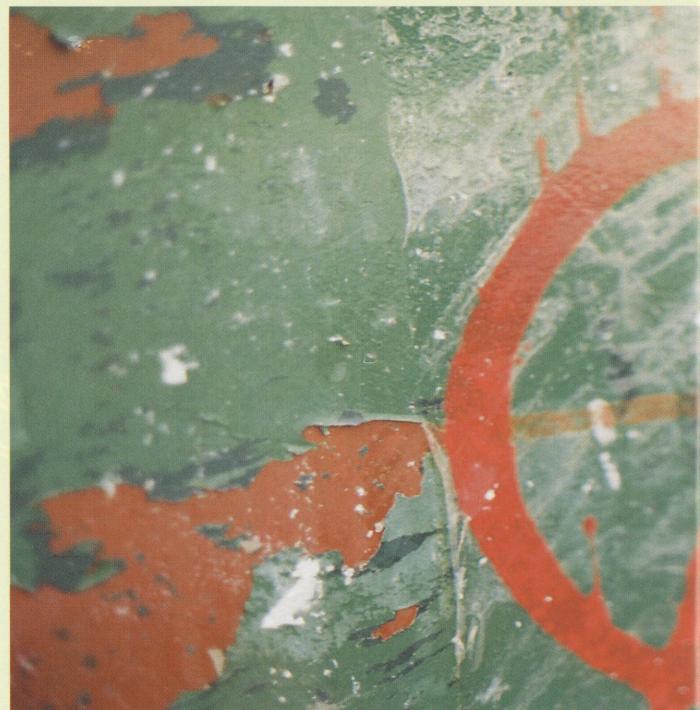


Photo by Joe Mulia

Photo by Joe Mulia

Above:

An Anarchy symbol painted on the side of a door. Symbols like this are common all over paris

Left:

This tree and the ground surrounding it were painted by demonstrators last spring. This tree is an indirect relic of the Suburb riots. After the Suburb Riots French politicians tried to pass a law changing labor rights so that it would be easier to hire and fire employees.

While we were in paris it was commented that the white demonstrators who painted this tree did no more than yell and stamp their feet, as where the arab demonstrators burned cars and shot at police. needless to say It was a white frenchman who said this.

The one week anniversary of the boy's death's (Nov 2nd, 7th day of rioting) was marked by some of the most shockingly bold attacks by rioters, including a raid on a police station. This began the second week of the riots, as well as riots outside of Seine-Saint-Denis. The riots were spreading like wildfire and now included most of the Île-de-France (metropolitan paris) region.

The next day would mark the riot's spread outside of Paris, into the regions of Dijon, Rouen, and Bouches-du-Rhône. That night nearly 600 vehicles were torched, and more than a thousand fire fighters were called to put out a fire in a carpet factory. France glowed in the fires of burning cars and buildings as the the riots spread.

The next day more than a thousand arson attacks were reported nationwide; cars, schools, nurseries, youth centers, and other government buildings were torched and attacked. Military intervention was requested and militias were formed. Plainly, the riots were more than a localized ethnic catharsis. Immigrant neighborhoods all over France were breaking out in riots, and the spread showed no sign of slowing. Many of the French people we talked to said that for a few days, they feared civil war.

By the end of the night on November 6, the country had seen one of the worst days of rioting since the 1968 riots, which bordered on revolution. On the that day alone, thousands of vehicles were burned and an extra 2300 police drafted. The next day President Jacques Chirac called an emergency meeting of his cabinet, after which he re-activated a law not seen since the 1955 Algerian war (Law n°55-385). The law declares a state of emergency and curfews in effected regions. It's hard to say that the curfews didn't help calm down the riots, because that night only 617 cars were set ablaze, which is a sharp decrease compared to the previous night's 1100.

Chirac's intervention marks the beginning of the end of the riots. The curfews were wide and strict, turning entire districts into police states overnight. Foreigners arrested for rioting were deported, public meetings were banned, and entire regions were shut down. Over the next few weeks the riots would slowly drag to an end. Daily fire bombings would continue and the scope and territory of the riots would fluctuate, but Chirac's intervention marked the end of the worst.

Government intervention was not all that forced the riots to stop; pressure from civilian organizations had a great impact on the rioters as well. Although community leaders had condemned the riots from the first day, after the state of emergency was established their voices became more clear. The riots ceased as a result the state of emergency, the crackdown on rioters, and the public outrage at the violence. The riots left France in a battered and retrospective state, and although they would rage on for another week, the worst was well over and the nation stood to gaze upon its smoldering troubles.

HISTORY OF THE IMMIGRANT DISTRICTS

BY JOE MULIA
AND
JOHN CONRACE

You never get more than one first time in Paris. The gilded rooftops are never as bright, the cobblestone roads and open-air cafés are never as charming, and the city is never as perfect. In May 2005 I attended the International Media Seminar in Paris with Missouri Southern, on a grant from the Institute of International Studies. In 2006, I again went to Paris, but this time for a different purpose – to study under a McCaleb Peace Initiative Grant.

When I went back I saw all the same things, yet it was so much different. I knew a little more this time; I knew that there were parts of Paris without gilded rooftops or cobblestone streets, where the corners that cafés sat on were cracked and dirty.

Those parts of the city are known for their squalor. They are called the banlieues--the suburbs--and they are populated by millions of French immigrants from Africa and the Maghreb. Many parts of Paris are no longer inhabited by the Native French, but a new breed of Frenchman. These Frenchmen speak French call themselves French; but they also call themselves Algerian, Moroccan, and Tunisian. They are immigrants and their frenchness is in jeopardy. Since the end of World War II France has played host to a large number of immigrants who now find themselves living in the suburbs.

The French will tell you that the suburbs were built for the immigrants when they were enlisted to re-build France after the war but they were not meant to stay. The French told us many things about why there are so many immigrants and why so many of them live in such squalor. We would learn that the story of French immigration is long and complicated, full of historical

footnotes and politically inspired half-truths. Here we will try to explain how the banlieues came to be.

The fact that an overwhelming number of immigrants living in the banlieues are from the Maghreb and Africa is a testament to the once-glorious French Empire. Europeans had been colonizing the Maghreb since the Ottoman Empire was expelled from Algiers in 1830. Immediately after the French gained control of the country, it was flooded with Europeans. These Europeans who first colonized the Maghreb would become known as *Pied-Noir*, or Black Foothills, probably a reference to their black boots.

The 19th century marked complete French colonization of the Maghreb. In 1848 Algeria was officially annexed into France. Algeria was once as much a part of France as Alaska is a part of the United States. Many Algerians also felt a strong connection to France. During the Franco-Prussian wars and World War I, legions of Algerians served in the French military. After World War I, the *Grande Mosquée de Paris* was constructed to honor all the Muslim soldiers who died for their great French republic. Approximately 1.4 million French soldiers were killed in World War I, and after the war France was the only European power to adopt an open immigration policy, to try to recover war losses. By the beginning of World War II, the French had barely recouped their losses through immigration from other European countries; and when the Vichy regime came to power, it began initiatives to raise birth rates by offering incentives to large families.

The Vichy regime also worked readily with the Nazis to kill over half a million Jews. The French were always a very ethnically diverse nation, so when the Vichy implemented racist policies it had a significant effect. After the French republic was reinstated, to stress French brotherhood, laws were written to make it illegal to take statistics referencing anyone's race or religion. They also stressed brotherhood with their colonies in the Maghreb and imported millions of Algerians and *Pied-Noir* (many of whom were Jewish) to work in their booming post-war economy.

The 30 years following the war are referred to as the *Trente Glorieuses*, or the Glorious Thirty. This period was characterized by a rapidly growing economy and expansion of French population

LEFT: Paris is a testament to French Imperial Grandure. Buildings like the Louvre still remind the world that France once ruled.

RIGHT: Gift boxes for sale at the Institute of the Arab World. The French are very fond of artifacts from the Arab world.

Photo by John Conrace

French Algeria

After the rise of the second republic in 1848 Algeria ceased to be a Colony and was divided into 3 different French departments. The region was divided Oran in the west, Alger in the center, and Constantine in the east. Even if Algeria was an official part of cohesive France it was treated as a special case to administrators. Algeria would be governed in three different ways. Regions controlled by Europeans would be governed by elections, mixed regions would be governed by appointed officials, and indigenous communities would be governed by "régime du sabre" or, the way of the sabre. By these three types of government the French ensured that Muslims and natives would have as few rights as possible.

and urbanization. The banlieues were built in this period to accommodate the imported labor. Workers' apartments and tenement buildings were built on the outskirts of major cities, as the cities' populations grew.

The housing problems would be compounded in 1962 when Algeria gained its independence and nearly a million Pied-Noir and Harkis (indigenous Algerians still loyal to France) fled the country to France. The mass exodus left Algeria desolate and full of ghost towns and France with a major refugee surplus. The exodus and governmental crossover left hundreds of thousands of Pied-Noir unable to prove that they were French citizens and even today they remain unable to prove their identity. The Pied-Noir and the Harkis were hardly welcomed by the French populace. Although nominal migration had been welcomed in previous years, the hatred ignited by the Algerian War of Independence did not favor the Pied-Noir.

The Harkis had it much worse. Thousands of Harkis were never able to re-enter France and were slaughtered in Algeria for being traitors. The Harkis that were able to make it to French shores had often done so illegally, without permission from French authorities.

Since the Harkis were mostly the lower class of Algeria before independence, they were uneducated and unable to find good jobs in France. To compound the issue, the French allowed the wives and children of migrants already in France to migrate from Algeria (most likely to escape reprisals). The lack of housing forced the Refugees to live in the ever-expanding banlieues.

In the mid 1970s, the Trente Glorieuses ended and the world faced economic recession. The banlieues became giant ghettos. As time went on, the poor in the banlieues only became more and more concentrated and further and further from their workplaces. Even with the recession, immigration did not end. Although the French have been trying desperately to curb immigration.

In the present era, France has slowed immigration to a trickle. Yet the legacy of its policies is resounding. Before the World War I, France had one of the lowest birth rates in Europe. It now has the second highest, and that is primarily because of immigrants. The French often talk about immigrants with large extended families. When immigrants were allowed to bring their families, they would sometimes bring multiple wives and dozens of children. Those children are now grown and have had their own children.

The children and grandchildren of the immigrants brought to France during the Trente Glorieuses are now packed like sardines into the low-income apartments originally built for single workers. They have grown up in neighborhoods composed almost completely of immigrants. They have been treated as refugees and migrants for their entire lives, seeing only indigenous French in the wealthy neighborhoods as employers and politicians.

It's not difficult to see how the banlieues have come to be so violent and squalid. The cities are only a few steps above shantytowns and the inhabitants are seen as refugees and aliens. Even though immigration has slowed, birth rates have soared and many French fear the banlieues. The banlieues are ghettos, unemployment, gangs, and destitute go unchecked beneath the surface of french society.

The Banlieues and immigrant districts of france are the legacy of french colonialism and french decisions. Since the Riots many native french have become as anxious about immigrants as the Algerians were about french merchants driving them out of business two hundred years ago. Over the last fifty years the Arab world has changed France as much as French changed the Maghreb. The future of France and it's immigrants is uncertain. But there is one thing we can always be certain of, to understand the future one must understand the past.



Photo by Joe Mula

THE GRAND MOSQUE OF PARIS

By Joe Mulia

and

John Conrace

Hidden amongst the broad and historic streets of the fifth district is the Grand Mosque of Paris; a celebrated testament to French Muslims. As we traveled the streets of Paris we found many things to be testament to French Muslims but very few were as interesting or as glorious as the great mosque. It stands in the heart of Paris, little more than a mile from Notre Dame.

Notre Dame towers above you and leaves one aghast at the ancient glory of catholic France; it helps define the Parisian skyline. We were very impressed with Notre Dame as we passed it, making our way from our hotel to the mosque. It was our first day in Paris and we thought we would hit the ground running. Without Metro tickets or any more than a few Euro crammed in our pockets we set out; all we had was our cameras and map of Paris with a big red circle encompassing "Mosquee De Paris."

We had asked the hotel owner who checked us in and out where to find it and she sighed. She seemed confused and asked us if we wanted to see St.Chappelle, or MontMartre, or Notre Dame, she asked, "why would you see the Mosque? It's not very beautiful."

When we found the mosque, I think we half agreed with her. The whitewashed stone walls were dwarfed by the surrounding townhouses. The mosque was not terribly grand by French standards, but we were impressed. At one point, I believe it would have been beautiful on the inside, but when we were there the gardens were overgrown and filled with derelict construction equipment.

We wandered around inside, passing very few welcoming faces. We felt like every eye was on us, we were two Americans with cameras in the Mecca of French Islam. Many places in the mosque were very beautiful, I was aesthetically impressed by the detailed artwork. But I was even more impressed by the fact that there was a mosque in the heart of Paris.

The French did not seem to be the biggest fans of the mosque. A student we spoke to said, "I walk by it every day and I hate it. They hate us and we have given them a mosque." The mosque was originally constructed because the French and the Muslims did not hate each other, the mosque was a tribute to the Harkis, elite French soldiers conscripted from the Muslim population of Algeria. It's interesting that in only a few generations the French have gone from building a mosque out of gratitude to filling one full of teargas out of bitterness.

The Riots defiantly did not help the French/Muslim relations. When we were in the mosque we were given a tour of the building. The tour guide was a woman with a doctorate (An educated woman

is the hallmark of civilization.) As she showed us around we made full use of our tape recorder and cameras. She must have thought we were journalists because when she was done with the tour, she was more than happy to speak with us.

We tiptoed around the riots and just asked her personal questions: where she was from and what she thought of life in France. She told us about her sister in the United States and she had never felt unwelcome in France. We had just arrived in France and we didn't know exactly what we could expect to be able to ask people so we tried to be diplomatic but it was obvious that she knew why we were there. She had us turn off the tape recorder and we cut the small talk.

She told us in her eyes rioters were not Muslims but criminals. By their show of violence, they went from being poor and alienated to apathetic and ungrateful. By the time we were done speaking with her, she looked at our cameras and asked us if we would like to take pictures of her as she prayed. The room was empty and silent as she went through the prayer, the only sound was the mechanical clicking of our cameras. We left hoping that all of our interviews would go half as well.

Many French complain about Islam's record on women's rights. Yet our tour guide was a very well educated Arab woman. Perhaps the Arabs are not always so backward ...

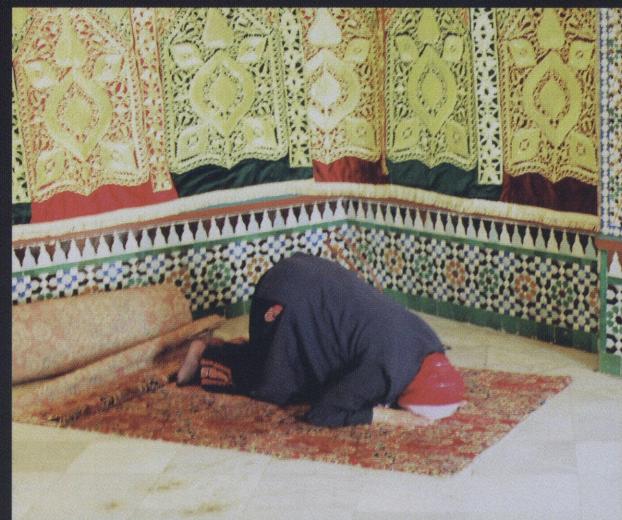


Photo by Joe Mulia

Mosque Deficiency

Mosques play important social roles in Islam. They are community centers and it is required by the Five Pillars of Islam that every Muslim give charity to the mosque, which the mosque in turn uses to aide the community. Mosques are also charged with teaching Muslim youths about Islam.

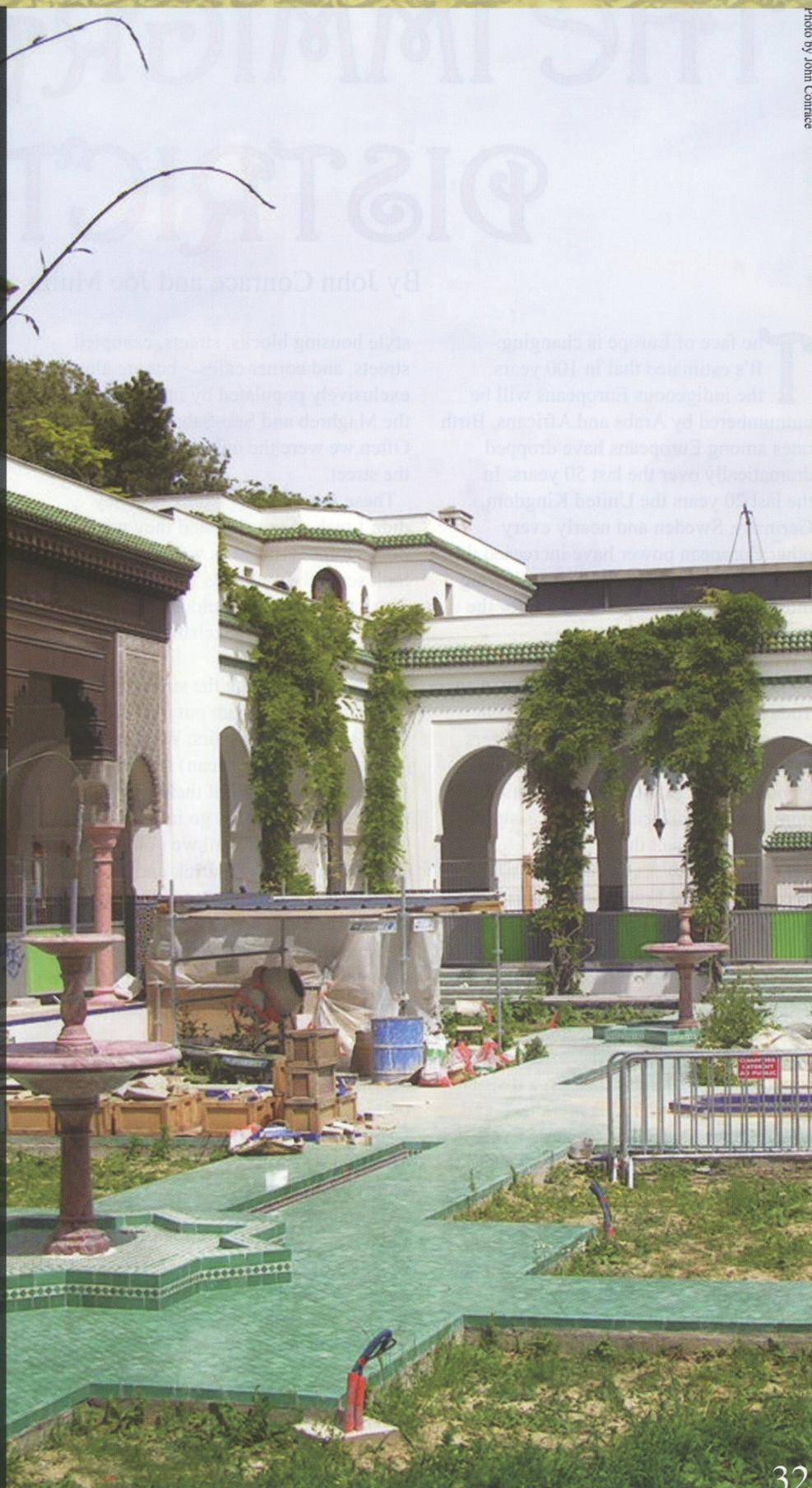
France has a very large Muslim population yet very few mosques.

According to the *Institute of the Arab World's* registry of Mosques, there are only 121 mosque buildings nationwide. This number is low when coupled with the French government's estimate of over four million Muslims living in France. This all means that there is one mosque for every 33,057 Muslims.

Some people place the number of mosques as high as 1,500, yet that still points out a serious deficiency.

Many organizations which are classified as Mosques are no more than small prayer groups or newly commissioned buildings still waiting to be built and fully funded.

Even more mosques are parking lots and empty buildings simply being used for prayer. Without such guidance it's no wonder that many Muslim youths are lost and disenfranchised.



THE IMMIGRANT'S DISTRICTS

By John Conrace and Joe Mulia

The face of Europe is changing. It's estimated that in 100 years the indigenous Europeans will be outnumbered by Arabs and Africans. Birth rates among Europeans have dropped dramatically over the last 50 years. In the last 20 years the United Kingdom, Germany, Sweden and nearly every other European power have increased the number of immigrants they are allowing into their country to compensate for the low fertility rates.

When France faced low birth rates in 1900, immigrants were invited here, also. Today France is a completely different nation and one of the only great powers in Europe which has ceased importing its population. France is now a nation of immigrants and French culture is slowly changing to reflect that.

If anything was revealed by our time in Paris, it was that France is becoming every bit as multi-cultural as the United States. French culture may be about wine and cheese, but for every bread shop or winery there were two Chinese restaurants and a Scwarma. In the south of the Paris (in-between the Avenue d'Ivy and Avenue de Choisy) is the Chinese quarter, a district of Paris dominated by a generalized and amalgamated Asian atmosphere. Even the McDonald's is given an Asian-style façade.

The Chinese Quarter is certainly not the only sign of foreign influence in Paris. Immigrant districts like "China Town" or "Little Italy" are nothing unusual in big cities; the Chinese quarter is interesting but nothing unique. The northern quarters of the Paris, however, are a different story. The 18th district looks like Paris, with Parisian-

style housing blocks, streets, canopied streets, and corner cafés – but are almost exclusively populated by immigrants of the Maghreb and Sub-Saharan Africa. Often we were the only two Caucasians on the street.

These were not the banlieues, they didn't reek of poverty, and they were not as impoverished as we expected. We took several excursions into the northern districts, where we could absorb and explore the cultural exchange without fear of danger.

We began by riding the subway to the end of the line. We got out onto a broken street undergoing repairs. Waves of people (mostly Arab and African) left with us from the subway, all of them heading north to the buses that go into the suburbs. We followed them until we got thirsty, and stopped in a bar for a drink and to discuss what to do. We couldn't go into the suburbs because the school had forbidden it. We decided to talk to the men at the bar and see if they had any thoughts for a few American students traveling the back streets of Paris.

We talked to the Arab patron about the World Cup and why he had lemonade on tap with Amstell and 1768. The drunken bar patrons talked to us about "Shifty

Arabs." One man was an immigrant from Poland and a self-described racist who told us how he hated the Arabs and about how "they" were

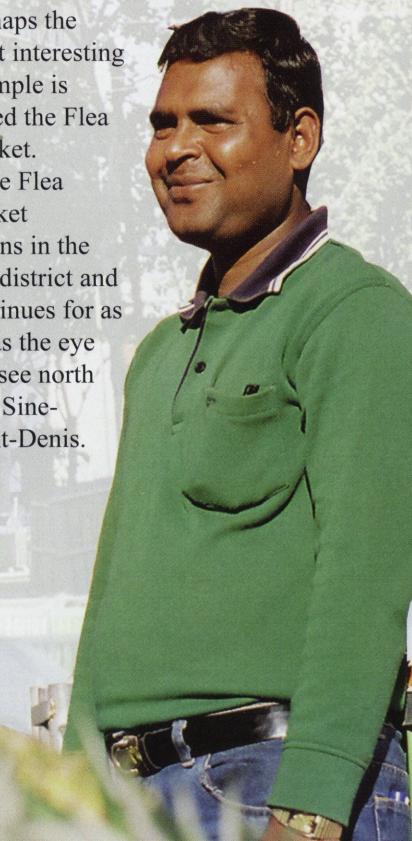
invading France. We asked him "What about the owner of this bar? He is an Arab and you come to his bar."

"He is different; he's OK," the man said.

I don't know how different from other Arabs the bar owner was. We weren't in the banlieues, we were on the outskirts and there were still a great many Arab business owners. The businesses reflected their owners' heritage. Barbers and beauty shops advertised African hair styles, general stores sold prayer rugs, head scarves and hookah pipes. There is an obvious Arab/African influence all over Paris, but it is the most pronounced on the outskirts.

Perhaps the most interesting example is called the Flea Market.

The Flea market begins in the 18th district and continues for as far as the eye can see north into Sine-Saint-Denis.

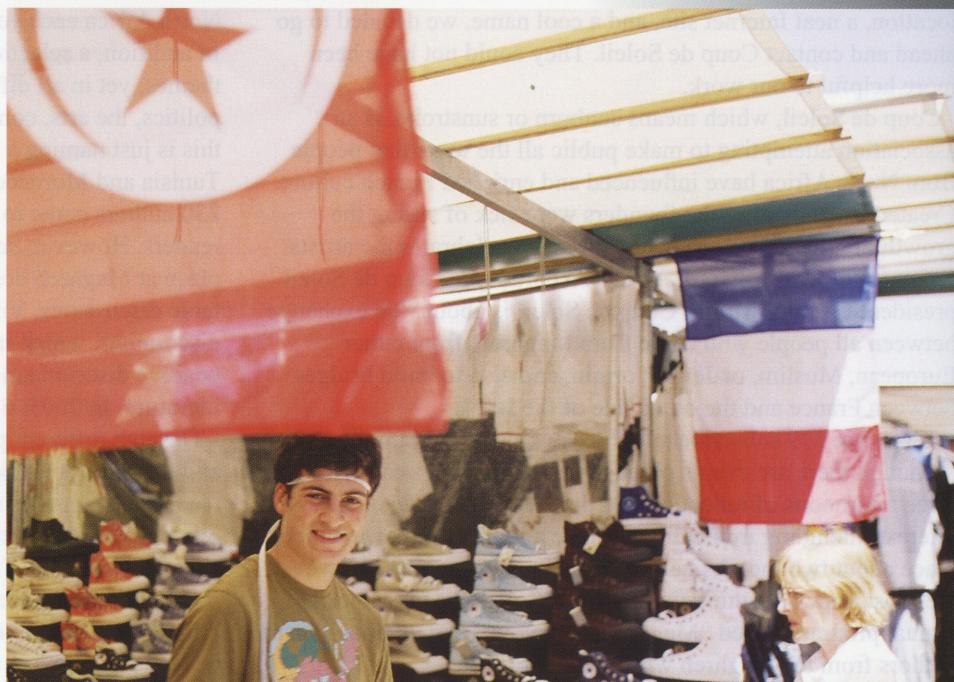
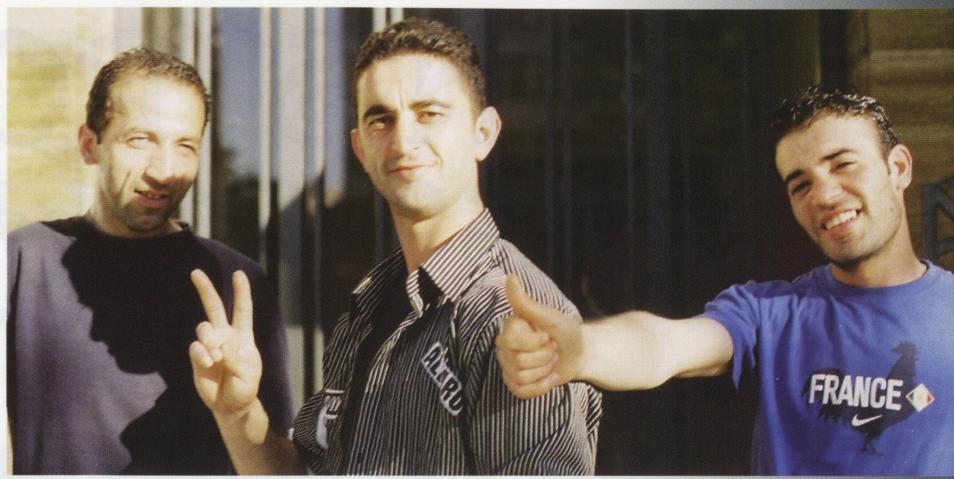


If there is a The flea market is like the Bazaar of Paris, men behind tables heaped with merchandise call out to you, making certain you know they have only the best deals and merchandise. The thin aisles between the merchants are filled with people bargaining and browsing.

All this was on the streets, hundreds of merchants setting up shops on the curb. Their shops were fascinating; we watched workers build tables, canopies and display racks out of collapsible aluminum rods which came from their large vans. For miles on end, the streets were lined with such booths, selling everything from fresh fruit and fried chicken to African masks and ornate pipes to pirated CDs and knock-off designer purses. If we hadn't known better, we would have thought we were in Africa. It was common to see the Tunisian flag hanging beside the French flag, or hear Arabic music with French lyrics.

It was at the flea market that we met a real French painter, sitting under an umbrella, paintbrush in hand. Most think of street artists as a French phenomenon, but we met one in the Arabian flea market. He wasn't painting the Eiffel Tower or the streets of Paris. He was painting his memories of the Congo, a festival of women and children dancing in a field. He described the painting to us in French and showed us his other work; he painted totems and African figures on the hides of animals and leaves. He sold his work at the flea market alongside a booth hawking Nike sneakers and prayer rugs. The artist showed us he was featured in a book of French artists. We shook his hand, took his picture and let him get back to painting. We didn't ask him about the riots or what was wrong with France; he seemed secure in his French hood – after all, he had been featured in a book about French artists.

From French artists who paint memories of the Congo to shops selling Arabic and African art the cultural influence of immigration in Paris is astonishing. But why is it only on the outskirts of Paris that these people can awaken their cultural identity, and why are so many French reluctant to accept the exchange of cultures? We found an organization specifically dedicated to helping the French along with accepting this cultural exchange, it was called Coup De Soleil.



Top: Three faces of french immigration. Middle: The artist we met at the flea market, he is painting a scene of revelry from his home in the Congo. Bottom: A young boy selling shoes at the flea market. Note the Tunisian flag that flies over his stand.

Photos by Joe Mulia.

SUN STROKE AND THE CULTURAL SOLUTION

By Joe Mulia and John Conrace



Photos by Joe Mulia

France is home to literally thousands of associations and social organizations whose aim is to help the lives of Arab immigrants. We know, because we looked through a book that lists them ... and we looked at all of them. For reasons of location, a neat Internet site, and a cool name, we decided to go ahead and contact Coup de Soleil. They could not have been more helpful to our work.

Coup de Soleil, which means sunburn or sunstroke, is an association attempting to make public all the ways that people from North Africa have influenced and enriched French culture. Created in 1985, after the founders were sick of seeing the growth of "the leprosy of xenophobia," it celebrates the artists, writers and poets of North Africa. According to Coup de Soleil president Georges Morin, Coup de Soleil is about "the exchange between all people who come from Maghreb, from either European, Muslim, or Jewish origin, and also to build bridges between France and the other side of the sea."

There are 379 subscribers to the Coup de Soleil bulletin. Although there are events planned throughout the year, with three afternoons of reflection and debate over a topic of special interest (including ironically, a debate about the riots which took place about two months before we arrived in France). However, the most important thing that Coup de Soleil does is a special annual program called "Maghreb des livres," a giant book fair for authors from the maghreb who write in French.

Maghreb des livres is the largest bookstore in France on North Africa and integration of North African immigrants. It opened in 1993. Specifically, it tries to bring publicity to books that were

written about North Africa in the last twelve months since the last Maghreb des livres, and to the people who can trace their roots back to North Africa.

There are about 1000 new titles appearing in France about North Africa each year, and one can find these publicized there. In addition, a selection of 10,000 titles revolve around these same themes, yet in all different medias. Literature, history, sociology, politics, the arts, comic books, food, etc. can be found there, and this is just naming a few. Many important editors from Algeria, Tunisia and Morocco come to search out new talent, and around 230 authors come to sign their work and to speak with their many readers. However, some of the most important things that take place at Maghreb des livres are what takes place at the round table discussions. Visitors can sit in on, and take part in these discussions, which ranged this year from the debate between positive discrimination and equality of chance, and Moroccan literature. In 2005, 6,000 visitors attended.

Through different programs such as the Maghreb des livres, and the different reflections that they host, Coup de Soleil reaches and teaches many people. There are however, many other programs in France with people who work very hard to change the plight of the immigrants in France. Yes, while Coup de Soleil does an incredible job teaching people about North Africa, there are other groups as well. They just don't happen to be so well named or so helpful. We feel that key points in our interview with George Moran tell the story of a solution as well as we could, so we offer here the translation of some of the more interesting moments.

INTERVIEW WITH DR. GEORGES MORIN

Translated by Joe Mulia

Q. Many of the people we talked to have many different ideas on how many immigrants there are, where they come from, and why they are coming. Why is there such debate and what are your ideas?

Dr. Morin

The problem is that in France, it is forbidden to list people according to their origins. This interdiction has historic origins because before 1940 ... there was a Jewish file that kept the names of the Jewish people living in France. The authorities of the Vichy Regime, which was an accomplice of Hitler, used this file to arrest Jewish people. Thus, at the liberation of France from the Vichy Regime, one of the first things to be changed was that no longer would they give the origins of the people. At the same time, it is difficult because as soon as the foreigner becomes a French citizen, he/she no longer is listed as anything but French. So, there is the problem of principles, but also, many people refuse a unique identity, as (for example,) there are many mixed marriages.

There is another problem, and that is, when people leave, it is not registered anywhere."

Q. What problems do you see with the integration of

immigrant youths in French society?

Dr. Morin

Because those who come from immigrant families are poorly represented, it is important to talk about *positive discrimination*. Those who wish to be the most integrated, some say that it is necessary to positively discriminate, like with women in French politics...

So now, in the French parliament, where there are 577 deputies in the Assemblé National, now there are an obligatory 42 representatives who are from immigrant families....who represent the whole of the immigrant community.

Q. How are you measuring progress?

Dr. Morin

How to measure the progress in diversity? A real problem...remarkable experience...the director of The Institute of Political Studies of Paris (SciencePo)...which is very important because those who form the administrative elite of Paris (those who go to the National School of Administration) come from this institute. So, the director said that they were only enrolling the bourgeoisie of the

FRENCH ARABISTS

Dr. George Morin is a leading french Arabist and scholar. He specializes in the maghreb and social integration. Dr. Morin was born in Constantine, the eastern third of Algeria.

French rule in Algeria Spawner many French Arabists (students of Arab culture). They were once used to help rule over the natives of Algeria. But now they are scholars and sociologists dedicated to understanding the different culture rather than destroying it.



society, so he said, "I am going to change this." He then went on to solidify some agreements with high schools in the Parisian banlieues where there are many poor, immigrants etc ... but where there are also intelligent, hard working students. So, he did this with 5 high schools ... choosing the best students, during the three years before their baccalaureate (equivalent to a high school diploma.) These students would enter into this institute without passing the entrance exams (which one needs to have a distinguished cultural background to have any hope of passing). So now, those who entered the institute with the help of the agreements with the high schools of the banlieues are doing as well as any other. "One simply raised a barrier that had previously been there ... it's a very intelligent response to a problem that had seemed unsolvable; and this is not only for immigrants, but for whomever are the best students from these poor schools."

Q. Do you see the youth taking steps to better these situations, or are they following the paths of their parents?

Dr. Morin

There are many young people who succeed and become professors, doctors, lawyers, and without help from anyone or anything. But, we don't talk about them, because ... because, well, a derailed train is more interesting than one which arrives on time."

There are more and more journalists who have Maghreban backgrounds ... integration is functioning by itself already. There are also many heads of enterprises who come from Maghreban backgrounds and who do an excellent job.

Q. Lets discuss the riots.

Dr. Morin

I think that when we analyze the crises of the banlieues (and the riots) there are people who say, "Oh, it's the Arabs, or the Islamic..." Me, no, I don't believe it at all ... I believe it is really a revolt to reclaim the right to enter into society; because they are marginalized ... the banlieues are very poorly organized ... transportation is not good ... there are some cities where those who live in the poor sections of the city can easily go to the center of town; Marseille for example. Paris, however, in the cities where there were the riots, nine times out of ten, the cities are poorly located. There is a lot of unemployment ... the closer one is to the center of town, the higher the price of rent. The poorer you are, the further away you are from the center of town. So, in effect, it is even harder for the poor people to get to the center of town

Q. Is it only a matter of time before people whose parents are immigrants consider themselves to be French?

Dr. Morin

The problem is that ... when someone immigrates, and is not poor, or is of high culture, then integration is very rapid. The integration of the poor is different ... say, illiterate, and then it is ten times harder for their children to integrate into society. The majority of immigrants from the Maghreb, are mostly immigrating away from misery ... and have poor parents. When a doctor from Algeria or a lawyer from Tunisia immigrates to France, they don't have any problem integrating. Not one problem. However, a peasant or worker has problems. It is really a question of social and cultural level more than origin."

Q. How much time does it take for those coming from Maghreb to feel themselves to be French?"

Dr. Morin

When children are born in France, they have the idea of being French ... and many say, "Me, I feel French, but it's society which tells me that I am not French." For the Maghrebans, it is worse. There are so many youths who feel completely French, but feel as if society still looks at them as if they are foreign. But, when they go to their country of origin, they are looked upon as foreigners there too! It's a double rejection.

They have no ties to their country of origin except through their parents, and when they go to their countries of origin, they are poorly welcomed, because they are French in their heads.

The most successful integration is when someone feels totally French, but who remains proud of his parent's origins. Because, too often, in the immigration of the poor, the boy or girl who goes to school in France takes in the culture, and learns the history of France. At the house however, their family members aren't educated enough to speak about the history of France, or of their own countries. So, the boy or girl is nearly ashamed of their origins because of the rich history that France has, the history that they are learning in school, and at their own houses ... nothing. So, if these children want to feel fully French, the need to know that they didn't come from nowhere; they come from a country which also has a civilization, a culture. This is true of all immigration. When those who come from other countries are proud of their origins, they feel very good about where they are. So, one of the objectives of our association is to show the youth of the banlieues what they can be proud of. We have great writers and musicians, etc ... this way integration can better take place.

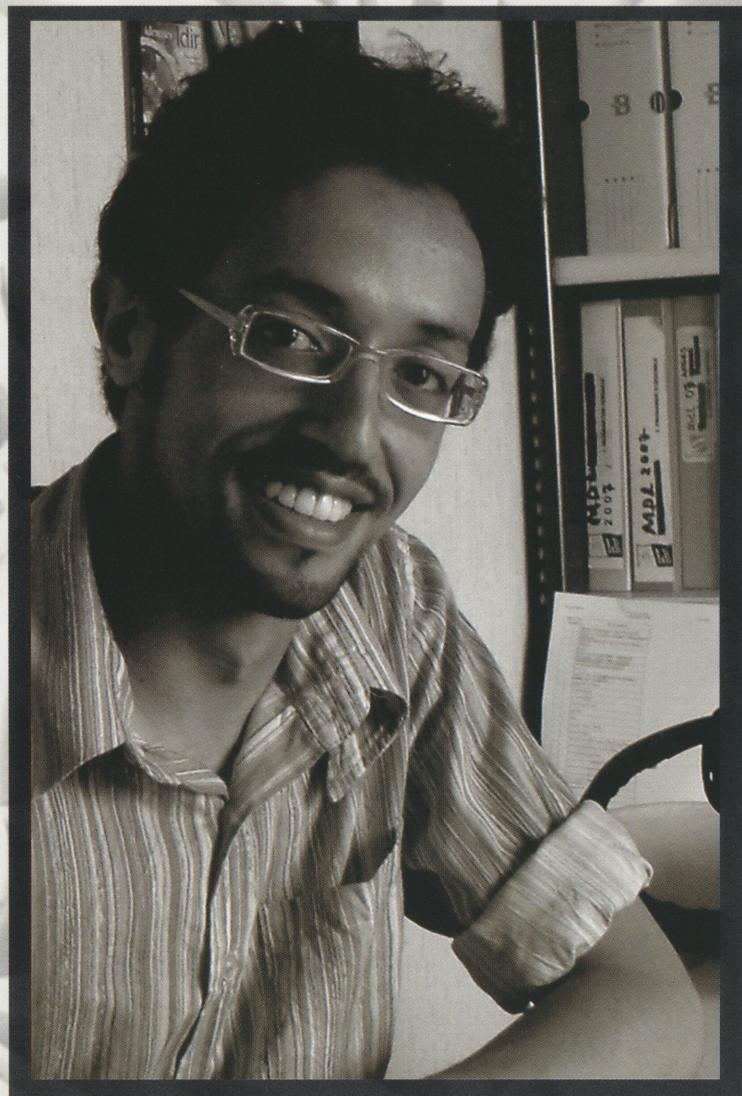
Our Interview with Dr. Morin was the single most enlightening interview we conducted. This interview was

*“... a derailed train
is more interesting
than one which
arrives on time.”*

— Dr. Georges Morin

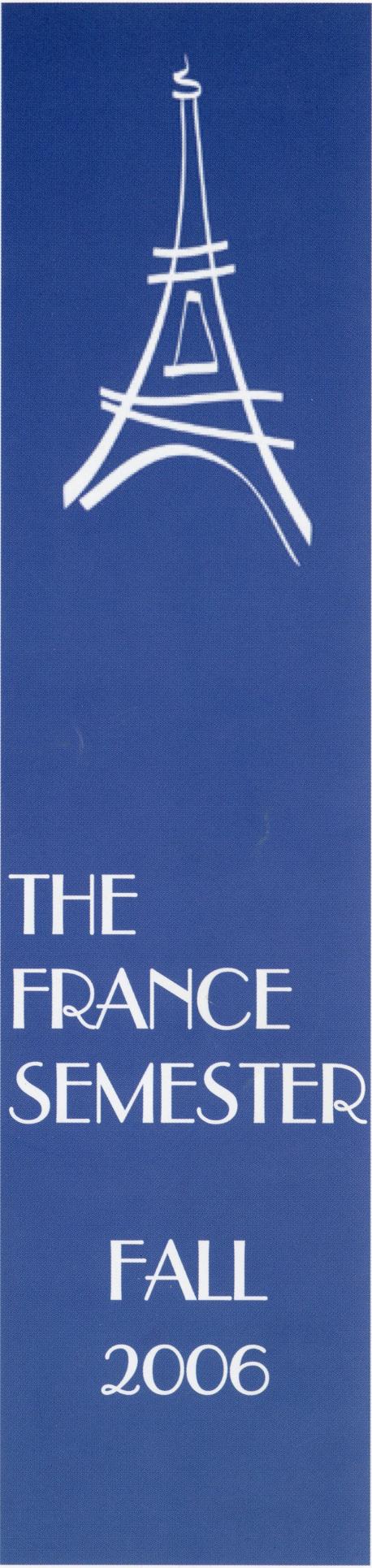
the only one which left us with more answers than questions. Hopefully from this transcript one can better understand the problems as well as the possible solutions.

We feel that the solutions for the problems as Dr. Morin prescribes are reasonable and simple; social acceptance of other cultures and time for the dust (and immigrants) to settle. Nobody can tell how long it will be before the french have solved their problem of immigration and integration and there will always be Banlieues. The hope is that in the future the Banlieues will not be filled with “Arabs” or “Muslims” but with Frenchmen.



DIPLOMACY

These women are afghani politicians. The French invited them to Paris for a good will conference. Most of their speeches were on women's rights and how much more effort France needs to put into helping develop Afghanistan. If France continues to promote diplomatic friendship with the Islamic World abroad there may soon be less conflict dealing with the Islamic World at home.



FRENCH FILM FESTIVAL SHOW SCHEDULE

Vagabond (Sans toit ni loi)

7:00 p.m., Tuesday, Sept. 5, 2006

Cornell Auditorium in Plaster Hall

Admission: Free

Directed by Agnes Varda, 1985. This is an unforgettable portrait of the life and death of a young woman who has become a vagrant and beggar in the rural French countryside.

Hate (La Haine)

7:00 p.m., Tuesday, Sept. 12, 2006

Cornell Auditorium in Plaster Hall

Admission: Free

Directed by Mathieu Kassovitz, 1995. This unblinkingly powerful drama is the searing portrait of a trio of alienated youths from different ethnic backgrounds, living in a poor Paris suburb.

The Dreamlife of Angels (La Vie revee des anges)

7:00 p.m., Thursday, Sept. 14, 2006

Cornell Auditorium in Plaster Hall

Admission: Free

Directed by Erick Zonca, 1998. This is a poignant, riveting story of two young working class women who become roommates and share the joys and heartbreaks of friendship.

Daybreak (Le Jour se leve)

7:00 p.m., Tuesday, Sept. 26, 2006

Cornell Auditorium in Plaster Hall

Admission: Free

Directed by Marcel Carne, 1939. Jean Gabin gives a flawless performance as a sensitive man who commits a crime of passion. An award-winning, remarkable cinematic achievement.

Diabolique (Les Diaboliques)

7:00 p.m., Tuesday, Oct. 3, 2006

Cornell Auditorium in Plaster Hall

Admission: Free

Directed by Henri-Georges Clouzot, 1955. This famous, influential thriller about a murder plot, has lots of surprises as its suspense builds to an explosive climax. A masterpiece of steadily escalating terror.

Jules and Jim (Jules et Jim)

7:00 p.m., Tuesday, Oct. 10, 2006

Cornell Auditorium in Plaster Hall

Admission: Free

Directed by Francois Truffaut. This is a memorable tale of three people in love, and how the years affect their interrelationships. An innovative film of rare beauty and charm.

Masculine-Feminine (Masculin feminin)

7:00 p.m., Tuesday, Oct. 17, 2006

Cornell Auditorium in Plaster Hall

Admission: Free

Directed by Jean-Luc Godard, 1966. Here Godard explores adolescence, sexuality, and political protest in the dynamic context of the Sixties' "generation of Marx and Coca-Cola."

La Cage aux folles

7:00 p.m., Tuesday, Oct. 31, 2006

Cornell Auditorium in Plaster Hall

Admission: Free

Directed by Edouard Molinaro, 1979. An aging gay couple must pass as straight for a night. What results is a hilarious comedy and a touching, sensitive story.

The Hole (Le Trou)

7:00 p.m., Tuesday, Nov. 14, 2006

Cornell Auditorium in Plaster Hall

Admission: Free

Directed by Jacques Becker, 1960. This beautifully detailed, based-on-fact thriller about an attempted prison break features outstanding performances by non-professionals in real locations.

Colonel Chabert (Le Colonel Chabert)

7:00 p.m., Tuesday, Nov. 28, 2006

Cornell Auditorium in Plaster Hall

Admission: Free

Directed by Yves Angelo, 1994. Believed to be dead, Gerard Depardieu brilliantly portrays a Napoleonic war hero who is determined to re-establish his name.

For a complete schedule of events, contact:

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